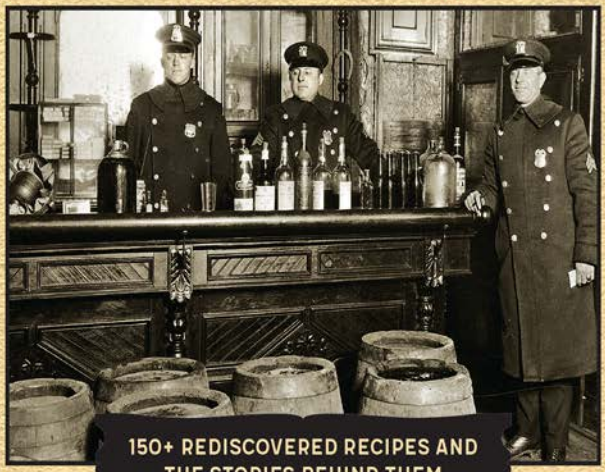
PROHIBITION CENTENNIAL EDITION

WITH A NEW INTRODUCTION AND 66 NEW RECIPES

VINTAGE SPIRITS AND FORGOTTEN COCKTAILS

From the 1920 Pick-Me-Up to the Zombie and Beyond



150+ REDISCOVERED RECIPES AND THE STORIES BEHIND THEM

Ted Haigh AKA Dr. Cocktail

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Dedicated to David Donovan & John Hodgman, without them, there wouldn't have been a book, to Rick Corsini, lab partner in all things Cocktail, and to Nurse Cocktail, partner in all else.

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A Note About The Prohibition Centennial Edition

In honor of the 100th anniversary of the passing of prohibition, we've updated V*intage Spirits & Forgotten Cocktails* with one hundred pages explaining Prohibition from the standpoint of the artisinal cocktail, how, who, and mainly why—with some serious-minded explanation of why it seemed like a good idea to ban alcohol.

Preface

When I penned the first edition of *Vintage Spirits & Forgotten Cocktails* in the early 2000s, we were on the cusp of something … something that I encouraged, but still could not fully intuit. To jump back a bit, I initially focused on the cocktail recipes in vintage books, in the late 1980s. Then it was like listening to a crackling 78 rpm record—dim voices from another time. To say classically styled cocktails were a rarity then was (and is) an understatement. Bar stemware typically consisted of three variations of wineglasses, and martinis were usually vodka, served on the rocks with no hint of vermouth. As the 1990s dawned, a veritable worship of cocktail culture emerged. Every drink served in a stemmed cocktail glass became a "martini." The Rat Pack, swanky lounge music, and the decor of the late 1950s defined the drink in your hand, and the liquor companies defined what was in the drink. I saw New York City moving beyond this theater with a few miragelike hideaways where my dreams of cocktail paradise were reflected in drinks that weren't simulated, artificially colored, or preserved. In a word, they were *real*. I noted, with certain glad wonderment, the same thing happening in Seattle.

Yet, in Los Angeles, getting anything other than a sweet non-Martini-martini of one sort or another remained elusive. Oh, there was the rare venue, like Duplex, or Cinnabar, or Watergrill, that did everything right and had a great vintage cocktail list, but some of these enthusiastic pioneers could not retain the imaginations of their bartenders after the first blush of interest. Some places simply closed, and others relinquished their cocktail aspirations, moving back into more familiar territory. It just seemed like the timing wasn't right. The interests I had and had seen reflected in the many devotees with whom I corresponded across the country had not achieved the critical mass required to explode on the scene in a way the broader public recognized or embraced.

Some of us quietly wondered whether the cocktail resurgence was a passing fancy already at its zenith. My book, the first edition of *this* book, was born, optimistically, exactly then. In it, I spoke with an utter sincerity that I still have now. I said my piece, railing at immature tastes and fixed ideas … vermouth is bad, liquor should be disguised, good equals sweet, and a good

deal meant large, larger, largest. I argued for the past as a foundation for the future. I was firmly committed to what that book would be and very clear about the stance it would take. My beloved editor, Mary Ann Hall (then and now), advocated for my vision and my voice. I had to say a number of things that simply needed to be said. Oh yes, I was passionate.

Yet when journalists or cocktail royalty visited LA, I blanched. "Sorry, if you want a decent cocktail here, you'd better be willing to drink during the day because the best bartenders are in their seventies or eighties and don't like to drive at night because of macular degeneration." The great Tiki bartender Tony Ramos mixed Mojitos and alcoholic bebidas one or two day shifts a week at Ciudad. That restaurant, with its wonderfully creative chef/owners, never grasped exactly what (and who) they had behind the bar. They never stopped to consider that pressing this historic statesman of the bar into the mold of what they wanted their restaurant to be like could do a disservice to both Ramos and the drink magic he might've continued to do unfettered. Had they recognized the bar as half of the creativity and pleasure of their menu, Ciudad might've presented some of the finest mixed drinks inSouthern California—and beyond.

Jason McDonald of Cinnabar embraced the classic cocktail, but when he moved to New York, no one with such facility replaced him. Eventually they closed. When it came to bartending, it wasn't always an owner's lack of respect for the craft; without a continuum—a professional/creative support system—sadly it was often a lack of *self*-respect. LA still had some great old places … Musso & Frank's, the Tiki Ti, the Polo Lounge, the great Fernando at Les Freres Taix, but they made only the classic standards, if expertly, and unless you were willing or able to guide them through the lost wonders of drink history with an antique bar guide and a bottle of orange bitters, even there you were out of luck. My house was the best drink in town.

Little did I realize before this book came out in 2004 that the cocktail scene was not at its zenith; it was simply at a crest … like the top of a roller coaster just before all hell breaks loose. And that is when *Vintage Spirits & Forgotten Cocktails* saw print. It is hardly possible to grasp all the changes that we've seen since. My formerly private passion is now reflected in the faces of earnest and accomplished bartenders all over the world, young and old, male and female, professional and avocational. The Internet forums and fledgling blogs amplified this renaissance with rousing fanfares. In fact, *they* changed everything.

I now find myself in the entirely comfortable position of being less sage and more student—from lone voice to all ears. As I hoped (but hardly anticipated), these chroniclers, mixographers, and artisans used *Vintage Spirits & Forgotten Cocktails* as a foundation upon which to explore lost drinks and the arcane chemistries behind them. Then, off like rockets they went. Learning, instructing, finding, unearthing … now I learn from them.

In a previously revised edit of this book, I added an appendix ("Pioneers of the Forgotten Cocktail," pages 342–351) profiling the people that changed history: the architects of the lively discussion forums and weblogs. Their voices and those of their readerships influenced recipes, bartending, and even the spirits industry, which, in rare form, embraced the new paradigm and began making decisions based on the uncommonly thoughtful buzz they were receiving. It's time the world got to know these voices.

We've reached critical mass. Let's enjoy it and see where it takes us.

– Ted Haigh, 2019

INTRODUCTION

Greetings COCKTAIL ARCHAEOLOGISTS!

You presumably picked up this book, intrigued by the concept of the forgotten cocktail, and that's what I am serving up. This book will not repeat the timeworn cocktails of old. Old-Fashioneds, Martinis, Rusty Nails, Margaritas, and Negronis are all good drinks, but you can find them anywhere. Odd twists of fate have seen wonderful old recipes discarded by the wayside, and it is my goal to see them enjoyed again. For this book, I have handpicked 100 delicious cocktails rarely made today—and believe me—all of them deserve revival. Some are from the nineteenth century, some are from the Prohibition era, and some are from after World War II, as the golden age of the cocktail was waning. All are retrieved from extremely uncommon sources. Since *I* found these drinks, they are not really *entirely* forgotten, but if you walk up to a bar, order one, and the bartender knows how to make it, then that is a bartender worth noting. In fact, some of these drinks were found carefully penned into old cocktail manuals or on scraps of paper and may *never* have been published. They are treasures indeed.

I promise not to tempt you with recipes containing ingredients (liqueurs or bitters, for instance) that are no longer made. I will challenge you to search out uncommon ingredients because they are often the lone obstacles that transform popular cocktails into forgotten ones. Some of them are so good I liken them to secret weapons.

Now, you may be wondering who I am to write about such lost treasures and how I came to be known as Dr. Cocktail. I have had a fascination with cocktails ever since, as a kid, I saw all those cocktail-laden 1930s society movies like *The Thin Man*. My parents weren't drinkers, so it was really all I knew about drinking. But one fateful day, hidden away in a tall bookcase, I came upon an old copy of Patrick Gavin Duffy's *The Official Mixer's Manual* (1934). I looked with unrestrained fascination at all the arcane liquors: Swedish Punsch, Batavia Arrack, Forbidden Fruit, not to mention the cocktail names: Corpse Reviver, Monkey Gland, Bosom Caresser, and the die was cast.

I tucked this interest away in my head until I was old enough to act on it, though exactly how that might happen, I did not know.

By the early 1980s, as an adult, still tenacious in my every interest, I began to accumulate old books on the subject. I also started acquiring obscure booze to reproduce those strange old potions. In a few years I was finally able to sample the primary object of my initial ardor: The Corpse Reviver #2. I finally found the last ingredient, Lillet (which ten years later would be so easily located online). To my amazement, it was the finest thing to ever pass my palate. I could taste every ingredient. It was subtle, it was fresh, it was complex, and it was delicious.

My research and acquisitions continued with renewed vigor. In the early '90s, thinking myself alone in these interests, I made my auspicious entry into the fledgling World Wide Web as AgingWino@aol.com. I began humbly answering questions on the AOL Drinks bulletin boards based on my years of research. There *were* kindred spirits out there. When, at some ego-driven point, I changed my name to Dr. Cocktail, I was immediately asked to become the host of the spirits boards. 'Twas on this stage that I made my (odd) reputation.

I got to know such cocktail greats as Gary and Mardee Regan, Dale "King Cocktail" DeGroff, Martin Doudoroff, William Grimes, David Wondrich, Robert "Drinkboy" Hess, Colin Field, and Audrey "Libation Goddess" Saunders. In the intervening years, I have been quoted and referenced in the *New York Times, Esquire, The Malt Advocate, Men's Journal*, various books, and other media. I became a partner in CocktailDB.com, where we try to promote an encyclopedic knowledge of the cocktail and related drink forms.

Vintage Spirits & Forgotten Cocktails is an homage to the great bartenders of the past and the beverages they created, lost in time, but still grand and full of potential. The vintage illustrations, bottles, and cocktail artifacts you see accompanying the history and the recipes are all from my collection. They are matched in age to the drinks calling for them. If you have half the fun looking at this book and trying these recipes as I did putting them all together for you, a great party is about to ensue.

THE ORIGINS OF THE COCKTAIL

WHEN IT COMES TO COCKTAILS, IT'S BEEN A WILD RIDE.

Of course, you can drink cocktails like perfect ladies and gentlemen if you have a mind to (though the more you consume, the harder that will be), but the ride the cocktail itself has taken—whew!

THE FARMER's CABINET.

No. 40, of Vol. VI.] AMHERST, [N.H.] TUESDAY, OCTOBER 4, 1808. [Whole No. 298

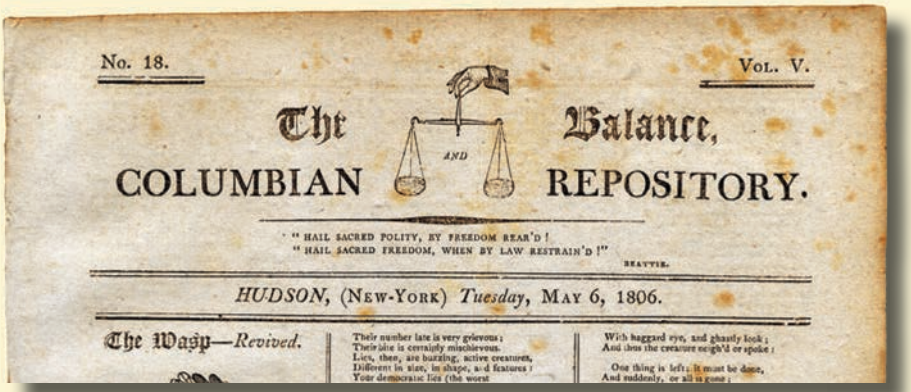
I'll give it to you in a blow-by-blow narrative, but first a little quiz. How *long* do you think the cocktail has been around? Since before Prohibition? Pre–World War I?

Try again. The venerable and very American cocktail is more than 200 years old. Hell, the *Martini* is over 150. That's a lot of history there, embedded beneath our cultural skin, for something as apparently frivolous as a simple mixed drink, but read on.

The newly minted cocktail first got noticed when Thomas Jefferson was president. It was cited with barely contained contempt in an 1803 New Hampshire newspaper as evidence of the intemperance of modern urban youth. What exactly this beverage *was* got defined for the world three years later in a New York newspaper—and not in a particularly positive way there either. The citation noted what kind of drink it was (a "bittered sling") and then suggested that Democrats who drank them would, under their effects, vote for anyone. Ah, but the real shocker was not spelled out by the definition:

COCKTAILS WERE MORNING DRINKS.

As regularly as times change, human nature stays the same. People were largely outraged at the cocktail much as they remain indignant today about morning drinking.


No. 18. Vol. V.

The Balance, AND COLUMBIAN REPOSITORY.

"HAIL SACRED POLITY, BY FREEDOM REAR'D!
"HAIL SACRED FREEDOM, WHEN BY LAW RESTRAIN'D!"
BEATTIE.

HUDSON, (New-York) Tuesday, May 6, 1806.

The Wasp—Revived.

Their number late is very grievous;
Their bite is certainly mischievous.
Lice, then, are buzzing, active creatures,
Different in size, in shape, and features;
Your democratic lice (the worst

With haggard eye, and ghastly look;
And thus the creature neigh'd or spoke;

One thing is left: it must be done,
And suddenly, or all is gone;

Original flapper photograph, circa 1927

Drinking in the morning often means getting over what you were drinking last night, and that kind of behavior is what they used to call dissipated. If that wasn't sufficiently nefarious, cocktails contained *bitters*. Bitters may sound benign to modern ears, but at the dawn of the nineteenth century, they were medicine. Adding them to cocktails was the equivalent of dousing one's beer with Nyquil. No one knows for sure how the cocktail got its name, but I am certain it was because they were your wake-up call—like a rooster heralding the early morning light. And its plumage? Those spicy bitters.

Cocktails were in the realm of sporting men—and by sporting I mean gamblers, hustlers, and protégés of loose women—not baseball fans. And women drinking cocktails? Edgier still. While still roundly eschewed by polite society, the cocktail was becoming steadily more popular. As time progressed, the avenue to more general acceptance made itself evident: the historical equivalent of a tailgate party. Gamblers frequented horse tracks, as did highfalutin horse owners and their hoity-toity offspring and sycophants. To the latter, the sour reaction to the cocktail added a dangerous element that they found very attractive.

> **If you drank a cocktail, you were a little dangerous, and therein lay the seeds of its fame. It was the bad-boy syndrome.**

The economic stature of this group, in our class-conscious society, incrementally tamed the new drink form by making it fashionable. So, by the 1830s, at racetracks and boxing rings, the cocktail baton was passed from sporting men to sportsmen. With that, it began to appear at foxhunts, polo matches, and other superior (more moneyed) forms of morning entertainment.

This is the nature of how *all* innovations are eventually deployed as bona fide cultural elements. The new is often shocking merely as a result of our phobic resistance to change. Add to that any more specific tweaking of our

societal noses (hair-of-the-dog morning drinking, in this case)—and the knee-jerk result is the impression of absolute *scandal*. It happens consistently, and there is no better example than in the realm of popular music. Violent reactions were had to all of the following genres of music: ragtime, jazz, rock and roll, and rap. Ragtime was considered mindless pabulum; the rest were perceived as savage incitements to sex or violence.

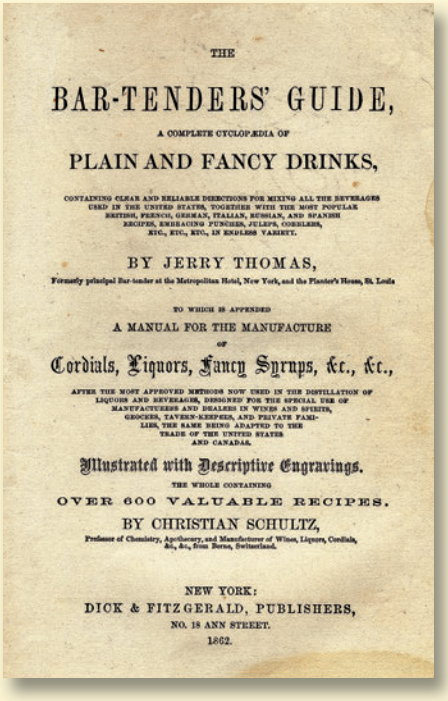
For all its incremental progress, it would be another fifty years before the cocktail got another big leg up, ironically, against the backdrop of the American Civil War.

What happened between those early nineteenth-century newspaper columns and 1862 was the integration of the cocktail, through familiarity, into more general acceptance. By this time, it had ceased to be typecast as a morning drink and was consumed at less controversial hours. Those upstanding curative bitters were now themselves under attack as "snake oil" and sham medicine. Ironically, cocktails now represented their most honest, forthright use. Still, there were no standards of measurement or ingredients, and no pre-eminent cocktails—*yet*.

A flashy bartender named Jerry Thomas changed all that when, in 1862, he authored the first bartender's guide ever published.

Suddenly you stood the chance of getting the same whiskey cocktail at one bar as you might across town, or across the country. A slew of other bar books followed. All of these books were how-to manuals *by* bartenders *for* bartenders. They were technical trade manuals, the equivalent of TV repair handbooks. Sure, the general public could buy them, but … why? And as with such specialized texts, what they contained were definitions, directions, measurements, classifications, and subclassifications. The cocktail was merely *one* of those details, and in terms of mixed drinks, it was hardly the first.

A Mint Julep wasn't a cocktail, it was a julep. A Sloe Gin Fizz wasn't a cocktail, it was a fizz. A Singapore Sling wasn't a cocktail, it was a sling. (Okay, on this last point I've taken some dramatic license. There *were* slings in those days, but not yet anything called a Singapore Sling.)


THE

BAR-TENDERS' GUIDE,

A COMPLETE CYCLOPÆDIA OF

PLAIN AND FANCY DRINKS,

CONTAINING CLEAR AND RELIABLE DIRECTIONS FOR MIXING ALL THE BEVERAGES USED IN THE UNITED STATES, TOGETHER WITH THE MOST POPULAR BRITISH, FRENCH, GERMAN, ITALIAN, RUSSIAN, AND SPANISH RECIPES, EMBRACING PUNCHES, JULEPS, COBBLERS, ETC., ETC., ETC., IN ENDLESS VARIETY.

BY JERRY THOMAS,

Formerly principal Bar-tender at the Metropolitan Hotel, New York, and the Planter's House, St. Louis

TO WHICH IS APPENDED

A MANUAL FOR THE MANUFACTURE OF

Cordials, Liquors, Fancy Syrups, &c., &c.,

AFTER THE MOST APPROVED METHODS NOW USED IN THE DISTILLATION OF LIQUORS AND BEVERAGES, DESIGNED FOR THE SPECIAL USE OF MANUFACTURERS AND DEALERS IN WINES AND SPIRITS, GROCERS, TAVERN-KEEPERS, AND PRIVATE FAMILIES, THE SAME BEING ADAPTED TO THE TRADE OF THE UNITED STATES AND CANADAS.

Illustrated with Descriptive Engravings.

THE WHOLE CONTAINING

OVER 600 VALUABLE RECIPES.

BY CHRISTIAN SCHULTZ,

Professor of Chemistry, Apothecary, and Manufacturer of Wines, Liquors, Cordials, &c., &c., from Berne, Switzerland.

NEW YORK:
DICK & FITZGERALD, PUBLISHERS,
NO. 18 ANN STREET.
1862.

Candid bar stereograph, circa 1886.

There were also crustas, fixes, sangarees, Negus, scaffas, smashes, cobblers, flips, punches, swizzles, and oh yes, cocktails.

All would be considered cocktails today.

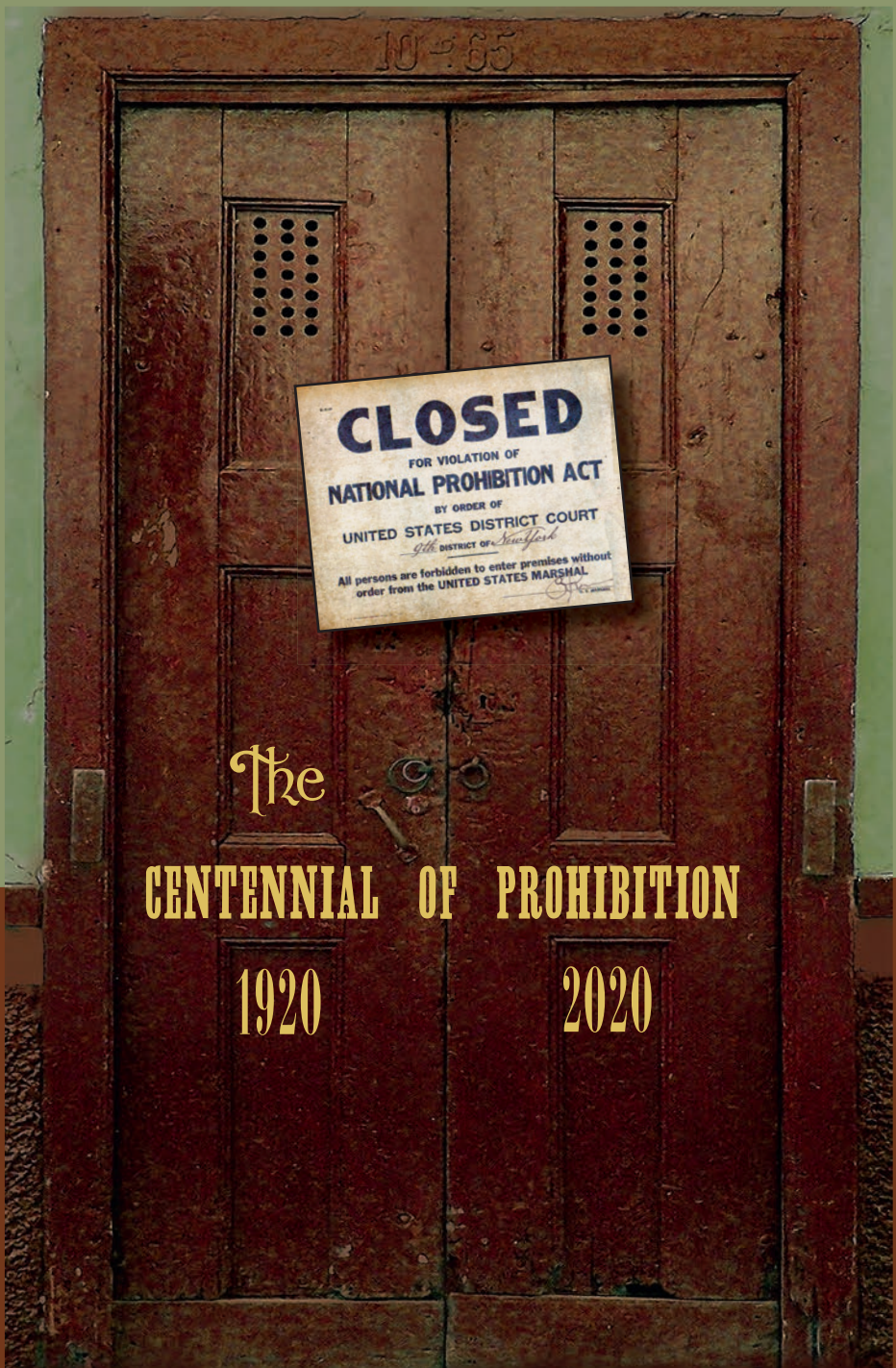
Nowadays, we think of practically any beverage made with hard liquor as a cocktail. In those early days, though, that would have been equivalent to proclaiming that all breeds of dog were the same.

Each of these drink "breeds" was made in a slightly different glass or contained slightly different ingredients and combinations of ingredients. Cocktails were booze-of-choice, sugar, bitters, and maybe a dash of liqueur, stirred (or shaken) with ice, and strained into a stemmed glass with, perhaps, a fruit peel garnish. A julep had crushed (or shaved) ice. A flip had egg in it. A crusta had a sugared rim. Punch had fruit juice. The cocktail was not even the patriarch of the family. Juleps preceded it, as did swizzles, possets, slings, and syllabubs, among others.

COCKTAILS, THOUGH, HAD THE BENEFIT OF UTTER SIMPLICITY.

They tasted good and got the job done. Eventually, the formerly shunned cocktail cannibalized the other categories. All hail King Cocktail.

Whoa! Not so fast. There were going to be some major bumps in the road, before cheer leading that level of cocktail veneration.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All persons are forbidden to enter premises without order from the UNITED STATES MARSHAL

The CENTENNIAL OF PROHIBITION

1920 2020

THE ROUGH ROAD TO COCKTAIL GLORY

On the one hundredth anniversary year of the enactment of the 18th Amendment of the Constitution, and National Prohibition across the United States of America, *The Vintage Spirits & Forgotten Cocktails Prohibition Edition* enthusiastically widens its examination of those vital thirteen years of mandated cocktail denial into its own autonomous fiefdom. It was a thirsty time but, for many reasons, it was a fertile, verdant time for colorful opinions and accusations, wild predictions, criminal ingenuity, and extra-legal—sometimes dire—intoxicating beverages, newly included herein. These together comprise our entry onto the rocky trail, and a few "bumps" along it, to the Great Cocktail Resurgence!

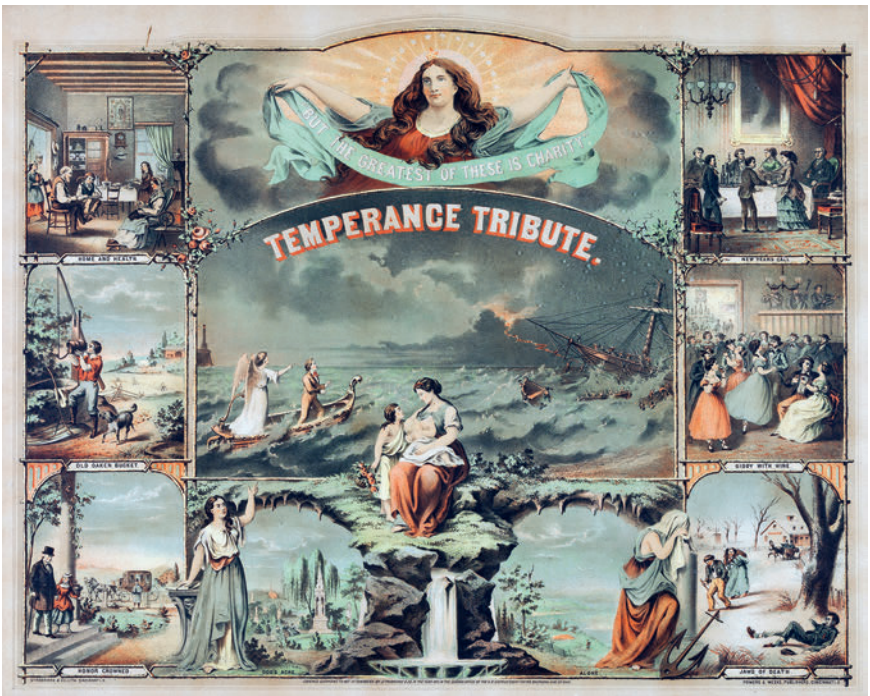
Temperance Map by John Wiltberger Jr., 1838

Temperance was bump #1. The struggle for the acceptable, civilized cocktail, since its inauspicious origins around 1800, had weathered two major wars, the War of 1812, and the Civil War, as well as skirmishes with Native American tribes over territory, and Spanish interests in Mexico over Texas. No war, however, threatened American culture and its bibulous frolic more than the evolving Temperance Movement.

FAMILY MANNERS

Even there, we are getting ahead of ourselves. Temperance, as a reaction, came long before the New World was even a daydream. Temperance was a reaction from the ancient times, rolling forward, to a moral problem. Drunkenness is a loss of control. Lack of control is unseemly. It's embarrassing, it breaks things, and it's *bad manners*. Women took on these familial issues for reasons complex and yet readily understandable.

Woman's Holy War
Currier & Ives, 1873
Library of Congress



1870 Chromolithograph, Strobridge and Co.

Since beverage alcohol *is* addictive, abuse needn't have had much more reason for happening. Addiction was, then as now, a severe reaction to beverage alcohol. In those rural agrarian settings, most drinkers were, at worst, functioning alcoholics who were tended to, one way or another, by family, friends, and clergy. Later on, other forces would contribute mightily to the growth of excessive drinking, but before modern industrial pressures, once humans (and other mammals) became aware that consuming ferments of fruit or grain could alter consciousness and even introduce a certain *warmth* to one's point of view, there was alcoholism among any with the genetic predisposition for it. What, then, was used to police the resulting drunkenness, control, embarrassment, and manners issues?

CHRISTMAS CAROL

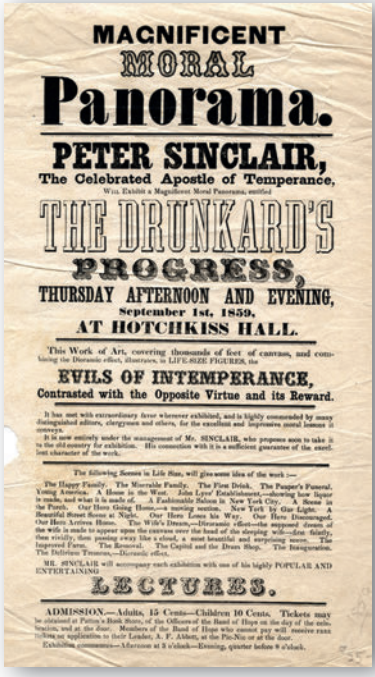
It was religion. Christianity, as a structure upon which family life was built, was omnipresent. Thus, the shoulders of religious doctrine bore the mantles of teacher, inquisitor, and cop to govern the unseemly, destructive effects of intoxication. Temperance, broadly, was not specifically an invocation of alcohol—or any other physical compound. Temperance, otherwise known as moderation or self-restraint, is a response and reaction to that which is immoderate, and lacking in restraint. Alcohol just happened to be an easily synthesized product that, alarmingly, could bring about those characteristics consistently and rapidly.

It was a natural (human nature) antagonist to restraint. The church therefore delivered governance of behavior that suited familial interaction, and that was the narrower concept of temperance. Its methods, be they sermons, individual counseling, or some form of familial-ministerial intervention, were key to maintaining structure in life and work. Early lessons on the perils of excessive behavior, for children and the befuddled, spawned local leagues, clubs, societies, and pledge groups based in honor and piety, instituted to keep the vulnerable on the straight, narrow, and moderate path of life.

Did I mention entertainment? At Chautauquas, wayward attentions might be focused. Do you not know Chautauqua? The Chautauqua was a late nineteenth century educational experiment in extra-scholastic learning. It broadened quickly beyond Christian doctrine to include academics, music, art and physical education. By 1880, the Chautauqua had established itself as a forum for open discussion of public issues, international relations, literature and science. It sought to provide education opportunities in smaller communities outside through lectures, concerts, and public events. Traveling outdoor Chautauquas featured oratory, drama, music, and famous personalities. These satellite Chautauquas sprung up across the country in the early twentieth century, culminating in the "Chautauqua Movement." Circuit Chautauquas would tour, traveling to small towns across North America. Abstinence and temperance were on the menu.

Chautauqua seasons were in spring and summertime weather, and generations of families recall their summers together by their Chautauqua memories. Thousands would camp and stay for the run of events.

Beyond these rural vaudeville camps, there were straight-on religious revivals common in the era before radio, and if those fell short, they could throw out any semblance of subtlety and give the crowd straight-up melodrama! Stories following the tried-and-true formula most remembered in Charles Dickens's recent (1843) *A Christmas Carol* were crafted to provide teary-heartfelt redemption, performed to counter the nascent skepticism of youth and to fortify the credulous. Titles like "The Drunkard," "Ten Nights



MAGNIFICENT
MORAL
Panorama.
PETER SINCLAIR,
The Celebrated Apostle of Temperance,
Will Exhibit a Magnificent Moral Panorama, entitled
THE DRUNKARD'S
PROGRESS,
THURSDAY AFTERNOON AND EVENING,
September 1st, 1859,
AT HOTCHKISS HALL.
This Work of Art, covering thousands of feet of canvas, and combining the Dioramic effect, illustrates, in LIFE-SIZE FIGURES, the
EVILS OF INTEMPERANCE,
Contrasted with the Opposite Virtue and its Reward.
It has met with extraordinary favor wherever exhibited, and is highly commended by many distinguished editors, clergymen and others, for the excellent and impressive moral lessons it conveys.
It is now entirely under the management of Mr. SINCLAIR, who proposes soon to take it to the old country for exhibition. His connection with it is a sufficient guarantee of the excellent character of the work.
The following Scenes in Life Size, will give some idea of the work :—
The Happy Family. The Miserable Family. The First Drink. The Pauper's Funeral. Young America. A House in the West. John Lyon' Establishment,—showing how liquor is made, and what it is made of. A Fashionable Saloon in New York City. A Scene in the Porch. Our Hero Going Home,—a moving scene. New York by Gas Light. A Beautiful Street Scene at Night. Our Hero Loses his Way. Our Hero Discouraged. Our Hero Arrives Home. The Wife's Dream,—Dioramic effect—the supposed decease of the wife is made to appear upon the canvass over the head of the sleeping wife—fades falintly, then vividly, then passing away like a cloud, a most beautiful and surprising scene. The Improved Farm. The Removal. The Capitol and the Drams Shop. The Inauguration. The Delirium Tremens,—Dioramic effect.
MR. SINCLAIR will accompany each exhibition with one of his highly POPULAR AND ENTERTAINING
LECTURES.
ADMISSION.—Adults, 15 Cents—Children 10 Cents. Tickets may be obtained at Patton's Book Store, of the Officers of the Band of Hope on the day of the exhibition, and at the door. Members of the Band of Hope who cannot pay will receive free tickets on application to their Leader, A. F. Abbett, at the Pic-Nic or at the door.
Exhibition commences—Afternoon at 3 o'clock—Evening, quarter before 8 o'clock.

Play broadside, 1859; Winterthur Library

Licensed–To Do What?

Licensed—to make
the strongman weak;
Licensed—to lay the wise man low;
Licensed—a wife's fond heart to break,
And make the children's tears to flow.

Licensed—to do thy neighbor harm;
Licensed—to kindle hate and strife;
Licensed—to nerve the robber's arm;
Licensed—to whet
the murderer's knife.

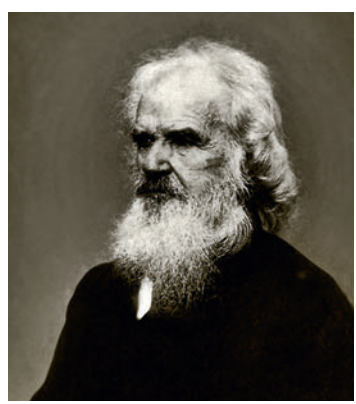
Licensed—thy neighbor's
purse to drain,
And rob him of his very last;
Licensed—to heat his feverish brain
Till madness crowns thy work at last.

Licensed—like spider for a fly,
To spread thy nets for man, thy prey;
To mock his struggles, suck him dry,
Then cast the worthless hulk away.

Licensed—where peace and quiet dwell,
To bring disease, and want, and woe;
Licensed—to make this world a hell,
And fit man for a hell below.

In a Bar-Room," and "Fifteen Years of a Drunkard's Life" were requisites, but small-press temperance journals could keep chugging such tales out like Lifetime movies. They were crowd pleasers, one and all.

A word of caution: do not mistake my insouciant frivolity discussing this for any lack of seriousness or feeling on the part of temperance advocates in the early 1800s. Here's a poem so popular it was published in newspapers, numerous books, and used in the teaching of oratory in schoolhouse primers for seventy-five years. Subject: liquor licenses for taverns.



John Pierpoint, photographed by Matthew Brady, circa 1860

A respected poet of some note and controversy in his day wrote that verse. I find it a little reminiscent of Edgar Allan Poe. It's not hard to imagine it being a grand piece of oratory, an art that has languished since recorded sound. The author was John Pierpont (1785–1866). He also penned "Moral Rule of Political Action," and "Anti-Slavery Poems," among others. He was the father of Jay Pierpont, who wrote "Jingle Bells" and his grandson was J. Pierpont Morgan. He was a full-on reformer long before such independence was appreciated. He is thought to have been the anonymous author of the aforementioned "The Drunkard," originally staged in 1844 by P.T. Barnum. (Yes, *that* P.T. Barnum.) The point being, alcoholism was considered, sans hyperbole, to be nothing less than a cultural scourge.

KANSAS
ANTI-LIQUOR SOCIETY
We are distributing free to all who write and inclose a stamp, a prescription for the cure of the liquor habit. It can be given secretly in coffee or food. Also a recipe for the cure of the tobacco habit, that can be given secretly. The only request we make is that you do not sell the recipes, but give free copies to your friends.
KANSAS ANTI-LIQUOR SOCIETY,
Room 28 Gray Bldg., KANSAS CITY, MO.
LIQUOR

VIVA LA REVOLUCIÓN

West 38th Street, New York, circa 1900

Having established this, we can segue directly to the mid-eighteenth century and the commencement of the Industrial Revolution. This was a sea change powered by burgeoning technology: manufacturing processes that lead to mass production and an unheard-of speed of manufacture. To take advantage of these opportunities, laborers had to assemble in a central place to efficiently perform these required, accelerated

tasks. These manufactories required access to raw materials, housing for laborers, meals, medical care, waste disposal, and all the sundries humans required to live. Put together, such needs meant the rapid creation or expansion of cities as hubs of commerce and distribution on a scale previously unimaginable.

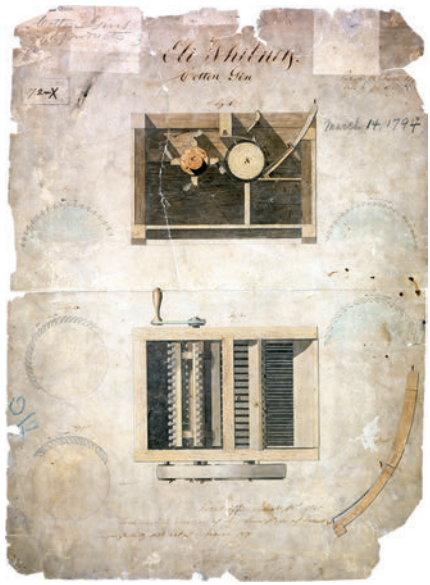
The issue with this equation was that the Industrial Revolution was based on inventions that aided output, directly of goods, and indirectly of money. It was not planned at all in terms of livability. City life at the dawn of the nineteenth century was all but unlivable. For instance, there was no sure source of clean running water, nor of sewage or garbage disposal. Worker housing lacked even the most superficial protections and the factories were no better. There was no insurance, health, life, or otherwise. Vermin were endemic, as was sickness. Medical care, having made estimable bounds since the Middle Ages, was nonetheless woefully understaffed and overworked. In essence, these first megalopolises were literal living hells. Who *wouldn't* drink?

So it was that the church extolled temperance on a broader scale. The pious formed charities and social groups to uphold the righteous path and lend a helping hand along the way. Mechanical, automated printing and publishing were becoming more mainstream—and less expensive. Tracts were composed and distributed, aimed at salvation and the terrible—if colorful—consequences of straying further afield from the straight and narrow. Picture the vignettes they conjured: Families, destitute! Children fatherless! Mothers bereft and widowed. Fathers fallen, reduced to common theft, debased by begging, or worse! The lessons made their ways into the theaters to be earnestly portrayed to shocked audiences. Massive factory cities had become modern Sodoms and Gomorrahs. But what could be done to shore them up?

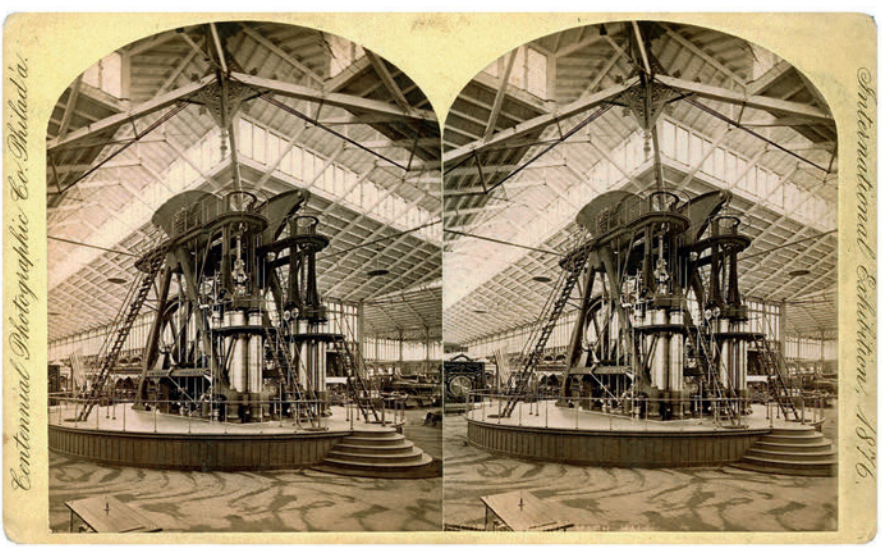
By the 1870s in the United States, rebuilding the societal psyche following the Civil War, there had grown a concerted tendency to look to the future. Partially, it was the harbinger of a new millennium approaching, but it wasn't just an American projection. *Zeitgeist*, German for "ghost of the times," is a concept meaning the spirit or mood of the moment as reflective of the larger ideas, beliefs, and motivations of that time in history. It is the tendency for different people in different places to develop the same ideas and wills to action for similar reasons at similar times, based on matching stimuli on a cross-cultural scale. The Industrial Revolution sped and magnified this process, and was itself a part of it.

England had embarked on its development fully a century earlier in the early seventeenth century, not simply because America was young and rough, but because Great Britain, the King, and the First Earl of Orford's Parliament, forbade it, under penalty of law. Such industrialization, it was reasoned, would allow its American colonies to grow independent of English rule, particularly as it regarded negotiations of commerce. Ironically, the very first manifestation of mechanized industry in the New World happened in the rural South with Eli Whitney's cotton gin in 1843, sixty-seven years after the Declaration of Independence. That device was still either hand-cranked or turned by a water mill, lacking the forbidden English steam engines pioneered by Robert Fulton.

Post-Revolution America's broader industrial base took longer still to build.



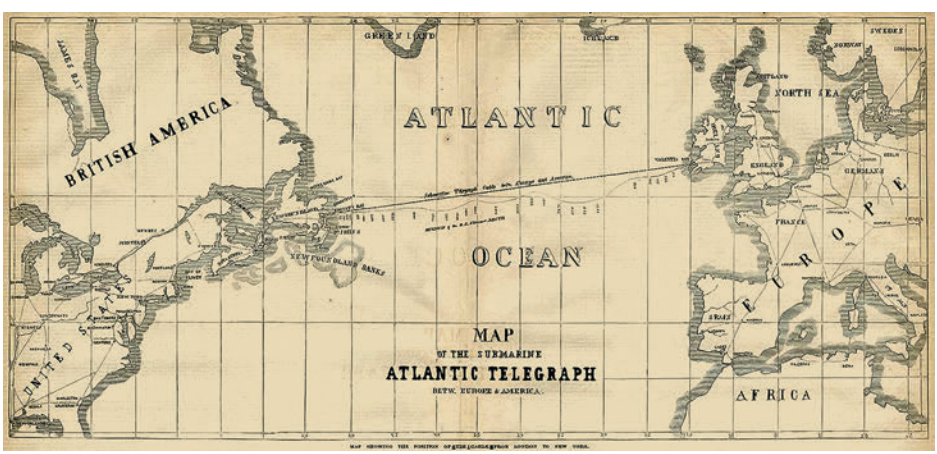
Patent illustration of Eli Whitney's cotton gin



Stereograph of the Corliss Steam Engine at the 1876 Centennial International Exhibition

When it finally did arise, in the middle of the nineteenth century, its greatest independent advances were those in communications. The Morse Telegraph code system was adopted as the international standard in 1865 and the first successful Transatlantic telegraph cable was in use by 1866, with nine additional transatlantic cables laid (plus innumerable extensions) by 1898. If that progress is insufficient to communicate the value of the enterprise, note the mural detail at right of allegorical Neptune and Venus, cable in hand, on the U.S. Capitol Rotunda dome, completed in 1865.

Neptune holds his trident and is crowned with seaweed while Venus helps lay the transatlantic cable in front of an ironclad ship's smokestacks.



Map of first successful transatlantic telegraph-cable route, 1866

HELLO CENTRAL, GIVE ME HEAVEN

The telephone, invented in 1879, saw AT&T established in 1885, and an interstate telephone cable circuit network in place by 1891. Local networks would follow—or were already being built. The first true facsimile transmissions were being made by the 1890s, as were commercial films. Ship-to-shore wireless telegraphy was in commercial use by 1906 and filmic newsreels were running in movie theaters by 1911.

Perhaps more to the point, some of the most frequent habitués of basic telegraph offices were newspapermen. The telegraph, whether by wire or wireless, made what had been a national and international news lag time of weeks, depending on the paper's location, one that was virtually instantaneous. Therein lay the makings of changing the world's zeitgeist and a mutually-held determination that the fast, interconnected world in these modern times needed concerted improvement.

In fact, the alleviation of drunkenness was just one prong of a great strategy. While the world was being improved daily by pure and sanitary science, social change was lagging behind. Transcontinental railroad lines, instant communications, horseless auto-cars, and flameless lighting at night were all well and good, but what about the human condition? Cities, of course, had to be made livable. Yet child labor was prevalent, unchecked, and increasing. "Race relations" had evolved from slavery to demeaning, low-wage servitude. Women's healthcare was misunderstood, disputed, and rejected by the patriarchy. In factory cities, and for both genders, such care was also poor to nonexistent. Prostitution and sex assaults were on the rise and now, along with murders, reported in the newspapers with the speed of the wire. Abortions done in the shadows led to tragic consequences, and of course, alcoholism was reaching epidemic proportions. Families had been ripped apart with the exodus of men looking for the ready employment beckoning in the new factories. They were presented with a life among strangers from different backgrounds, languages, rituals, and ideals. If the awful qualities of city life itself weren't enough, no families, and no mutual rules of conduct between people, jammed tightly together doubled these pressures—like a pressure cooker without a safety valve. It was the 1870s and society self-evidently had no hand on the tiller.

Dawn of the Century
E.T. Paull sheet music, 1900

CITY BEAUTIFUL!

Let us, for a moment, leave this depressing narrative behind and stroll into the fabulous future of the 1890s. We're in Chicago, and the Great Fair is on!

World's Fairs first germinated as exhibitions of pride and commerce in step with the Industrial Revolution in the mid-nineteenth century. London's Crystal Palace was a grand display of industrial possibilities forged from the seemingly impossible. The Chicago World's Fair, otherwise known as The World's Columbian Exposition, was America's grand answer to it from the New World. It was to commemorate the 400th anniversary of the arrival of Christopher Columbus on American shores in 1492. However, the goals and tasks taken on by the Chicago Fair were so vast and many, the daunting effort took an additional year to come to fruition, in 1893. The Fair was

only the sixth major exposition of its sort, and the largest of them all. Among its accomplishments was the introduction of electric light to the masses. Another was its breathtaking design in the City Beautiful style.

The City Beautiful Movement was a social and architectural philosophy of urban planning that found fresh interest in the 1890s. It sought not only grand and graceful institutional elegance, but establishing the husbandry of a social order reflecting moral and civic virtue and pride to elevate the urban citizenry's quality of life to match the immaculate architecture.

The Palace of Fine Arts building, of the 1893 World's Columbian Exposition then, and repurposed as the Museum of Science and Industry today. Most World's Fair buildings, then and now, were meant to be temporary. A few, like this one, have stood the test of time.

The movement gained currency in reaction to crowding and filth among the poor in the slums of Chicago, New York, Cleveland, Detroit, and Washington, D.C. Reformers regarded the blight as a consequence of high birth rates, increased immigration from foreign lands, and domestic migration from rural America into cities. Does this sound at all familiar?

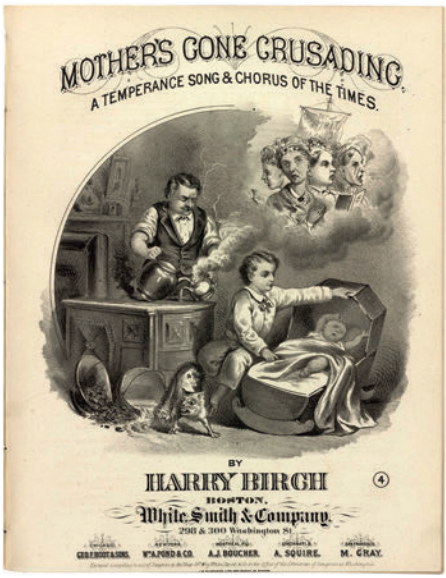
The problems of large cities spawned by burgeoning industry were on the minds of many. Answers were few. Solutions were theoretical. And every issue of concern had a constituency. They all came to the same conclusion; not at exactly the same time, but independently and in close proximity. By the end of the 1860s, Temperance forces (with a capital "T") tacitly agreed that religion alone was not moving the wretched. Child labor: harmful exploitation by work, depriving kids of childhood and education, was included in the priorities of reform. Women wanted equal rights, birth control, and a vote equal to that of men. They needed and deserved the right to vote. That was the Suffrage movement.

All these reformers eventually saw that to assure success on this new scale, they would have to get political. So did a large segment of religion-based Temperance supporters. The Civil War itself could be viewed through the lens of Utopian betterment. It did take the massive step of enforcing the abolition of slavery, after all. Politics itself lost something of its classist epidermis with all this new skin in the game.

Puck *was the earliest national American humor magazine, in the vein of England's* Punch. *Its English-language edition, published from 1877–1918, burlesqued public interest issues like corruption, presidential politics, and social reform in the late nineteenth to early twentieth centuries. This satire of women as representative of Temperance and Suffrage movements is from 1901.*

In 1869, the first fully political group, advocating for not just temperance but for full, national prohibition, was founded—the succinctly named "Prohibition Party." In 1874, the National Women's Christian Temperance Union was formed. The Anti-Saloon League sprang forth nationally from Illinois state advocacy in 1895. On the Women's Suffrage front, the leading vector was earlier. From 1850 to 1869, the National Women's Rights Convention sought to discuss and organize hierarchies of issues and support organizations as vehicles for societal change. That was only the beginning. In 1866, the American Equal Rights Association, helmed by no other than Lucy Stone and Susan B. Anthony, among others, was inaugurated. It was a first stab at viable, national organization. 1868 saw the birth of the New England Woman Suffrage Association, founded again by Lucy Stone, this time with Julia Ward Howe. A year later, the American Woman Suffrage Association and the National Woman Suffrage Association were formed. When, in 1890, the National American Woman Suffrage Association was founded, those

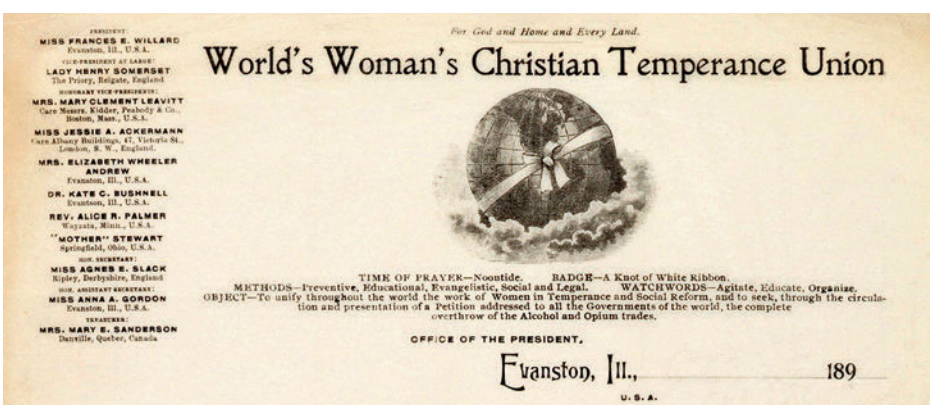
associations folded into it. An additional six national organizations came into being with the new century through 1915. Pairing with the Women's Christian Temperance Union for greater clout and the greater good seemed inevitable.



Above: 1874 Temperance sheet music
Below: WCTU-HQ letterhead circa 1891

Though, sad to say, there was soon to be trouble in Utopialand! Recall, dear reader, from the first page of our new Prohibition section here, that it was the women who took on these issues that were liable to hurt the family. Within the more assertively patriarchal society of the time, mothers in particular played their parts and thereby extended their influence by working to alleviate the worst threat to families that they could touch—that of excessive drinking and alcoholism.

However, they obviously had not been accorded key fundamentals that could propel them beyond long-established cultural boundaries. The transection of human rights issues boiling to the surface then was a natural, identifiable outgrowth of an evolving society–but the female gender, while being recipient of lip service alleging "value" and "equality," was on the outside looking in. Suffragettes knew this, and transferred some of that steam to the Temperance block—as was also natural. The lingering issues remained, however, something of a slap in the face.


For God and Home and Every Land.
World's Woman's Christian Temperance Union
PRESIDENT:
MISS FRANCES E. WILLARD
Evanston, Ill., U.S.A.
VICE-PRESIDENT AT LARGE:
LADY HENRY SOMERSET
The Priory, Reigate, England
HONORARY VICE-PRESIDENTS:
MRS. MARY CLEMENT LEAVITT
Care Messrs. Kidder, Peabody & Co.
Boston, Mass., U.S.A.
MISS JESSIE A. ACKERMANN
Care Albany Buildings, 47, Victoria St.,
London, S. W., England.
MRS. ELIZABETH WHEELER ANDREW
Evanston, Ill., U.S.A.
DR. KATE C. BUSHNELL
Evanston, Ill., U.S.A.
REV. ALICE R. PALMER
Wayzata, Minn., U.S.A.
"MOTHER" STEWART
Springfield, Ohio, U.S.A.
HON. SECRETARY:
MISS AGNES R. SLACK
Ripley, Derbyshire, England
HON. ASSISTANT SECRETARY:
MISS ANNA A. GORDON
Evanston, Ill., U.S.A.
TREASURER:
MRS. MARY E. SANDERSON
Danville, Quebec, Canada
TIME OF PRAYER—Noontide. BADGE—A Knot of White Ribbon.
METHODS—Preventive, Educational, Evangelistic, Social and Legal. WATCHWORDS—Agitate, Educate, Organize.
OBJECT—To unify throughout the world the work of Women in Temperance and Social Reform, and to seek, through the circulation and presentation of a Petition addressed to all the Governments of the world, the complete overthrow of the Alcohol and Opium trades.
OFFICE OF THE PRESIDENT,
Evanston, Ill., 189
U. S. A.

STRANGE BEDFELLOWS

Above: Carry Amelia Nation, readying herself for a hatchetation circa, 1904
Top right: souvenirs, a pinback button, and a hatchet pin of the same time period

As soon as forces were joined and the driving motivations became political, men—who had the vote, the elected representatives, and the power—took over. Suffrage remained women-run, but prohibition? It became stunningly clear that the Anti-Saloon League and the Prohibition Party were not of a single mind when it came to women in government. In fact, a great many men between them were not exactly *comfortable* with it. Women may have done the grunt work, (and with World War I on the horizon, they'd end up doing a great deal more) but as soon as men began to take these issues seriously, it was time to thank the ladies and send them home. Obviously, from organizational and constituency standpoints, this was easier said than done—so the alliances were ones of strange bedfellows, but were maintained for survival and clout.

Two of the more legendary, not-so-behind-the-scenes "bedfellows" were Carry A. Nation and the Ku Klux Klan.

Carry Nation was a throwback and a fanatic, but to her credit, a fantastic (self) publicist and merchandizer. Hers was an entirely religious fervor that struck her in middle age. She would write of it, four years later, in the first edition of her bestselling autobiography:

"On the 6th of June, before retiring, as I often did, I threw myself face downward at the foot of my bed and I told the Lord to use me any way to suppress the dreadful curse of liquor.... The next morning, before I awoke, I heard these words very distinctly: 'Go to Kiowa' [Iowa], and 'I'll stand by you.' I did not hear these words as other words; there was no voice, but they seemed to be spoken in my heart. I sprang from my bed as if electrified and knew this was directions given me, for I understood that it was God's will for me to go to Kiowa to break or smash the saloons."

In the book's second edition she further embellished,

"...the interpretation was very plain, it was this: 'Take something in your hands, and throw—at these places in Kiowa and smash them.'"

To make quite clear her "whys and wherefores"—lest there be any lingering confusion …

"Note this reader, that I did not think of smashing, God told me to do it."

This auditory "vision" as related happened not in the 1860s or 1870s, but in 1900. According to her own narrative, she descended upon Dobson's Saloon in Kansas on June 7th, proclaiming, "Men, I have come to save you from a drunkard's fate!" after which she proceeded to hurl rocks at the bar, smashing beer and liquor bottles with her cache of "smashers," as she called them. She would later credit/blame her husband for (apparently in jest) suggesting a hatchet might be more efficient in exacting damage.

After that, she called her bar forays "hatchetation." Mr. and Mrs. Nation divorced the following year.

THE
SMASHER'S MAIL
PRICE 5 CTS.
VOL. I. TOPEKA, KANSAS, OCTOBER, 1901. NO. 11
SUB. 50¢ PER YEAR
"Peace On Earth, Good Will Toward Men."
Carrie Nation, Your Loving Home Defender.

Smasher's Mail*, 1901*

Carry Nation went on to smash many drinking establishments, be jailed at least thirty-two times, and, in her spare time, organize women's marches,

leading her "Home Defender's Army," to march and parade for rights and against liquor. She published a periodical, *The Smasher's Mail*, and a newspaper, *The Hatchet*. Narratives, almost irrespective of who told the stories, made her sound bat-shit crazy, and without question she was obsessed. She was hissed at while President William McKinley lay on his assassination deathbed, denouncing him for aiding and abetting alcohol drinkers, with the epithet that "My loyalty to the homes of America demand that I denounce such a president and his crowd."

In reality, the Woman's Christian Temperance Union saw Carry (or Carrie, as she was christened) as a liability and an embarrassment. In the towns where she staged her hatchetations, curious citizens would gather, leaving disappointed if she didn't smash something. When she died in 1911, the WCTU turned the other cheek and later erected a stone inscribed with her favored name, "Carry A. Nation; Faithful to the Cause of Prohibition, She Hath Done What She Could."

Above: Antique Carrie Nation appearance poster, circa 1902

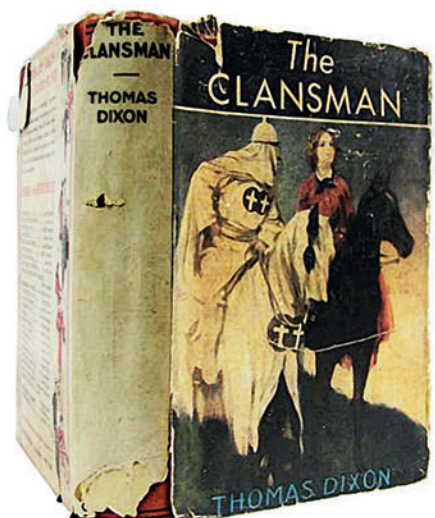
Left: Common satirical novelty postard popular in bars and taverns across the country and a large anti-Carry hatchet keepsake, both circa 1903–1906

STRANGE BEDFELLOWS, PART 2

Scene from D. W. Griffith's Birth of a Nation *featuring Miriam Cooper and Lillian Gish*

The Ku Klux Klan makes for a far more complex story. The Klan of 1915 and its rising popularity were largely the result of a single book, 1905's *The Clansman* by Thomas Dixon, Jr. It was an indirect stimulus, but its influence was as strong, in the opposite way, as *Uncle Tom's Cabin* had been. D.W. Griffith made what was the most technically advanced and longest movie of its day out of *The Clansman* and called it *The Birth of a Nation*.

The Klan, marginalized since the Civil War, was revived and adopted the Klan robes with dunce cap–like pointy hoods first designed for the film. The same goes for the giant burning crosses. Griffith's film, which portrayed the Klan as heroes, brought new energy into the group. Though up north, the pervasive disgust over this retrograde



First edition of The Clansman*, 1905*

organization was already noted in the press (and outraged protests over the movie, too) it wasn't then at all clear, countrywide, where most Americans' values lay.

The Klan, saving innocent white ladies from certain abuse and the nation from "mongrelization," deftly tapped into the post-Civil War fears of white Americans over African Americans absolved of their shackles. Slavery was done, but servitude, bias, disaffection, and aspersion, well, like the Four Horsemen of the Apocalypse, they weren't gone yet.

In any regard, the Klan had a plurality of support. The north tended to abhor it, the south, to embrace it; and the Suffrage and Prohibition movements? Again, it was complex. The Klan and factions of the Women's Christian Temperance Union had some common interests. Though thinking of the KKK as a group of teetotalers fighting for alcohol prohibition may feel like satire now, the Klan believed that drinking caused drunkenness in black people because they had no moral resolve.

Women's Christian Temperance Union group, part of a larger rally in favor of Prohibition in the State of Minnesota, 1916

Frances Willard, leader of the WCTU, came to national prominence at the same time as "Woman's Crusade" in the early 1870s, motivated by an increasingly anti-liquor sensibility among women. She was an educator, reformer, and a key organizer of Temperance societies. In 1879, she was elected the second president of the National Women's Christian Temperance Union. Under her guidance, the WCTU became the largest single organization of women in the United States, advocating not only for temperance, but also for women's suffrage, equal pay, the eight-hour workday, world peace, women's rights, and a ban of child labor in the workplace. The Union's first president, Annie Wittenmyer, had been adamant that it stick to the temperance cause alone. While Willard changed the public face of the WCTU, its membership was slower to evolve. Willard's hope to transform the WCTU into its own political party in a merger with the Prohibition Party ultimately failed. Ranks of male prohibitionists took a dim view of women's suffrage, just as factions of the WCTU membership did to wider social reforms so far afield from their core advocacy. Both were willing to insert themselves in the hurly burly of partisan politics, but each with its chaotic internal machinations demanded it on their own terms. The tarnishing Ku Klux Klan-Temperance Union partnership came in spite of Willard's efforts, with a vapid but very political "ends justify the means" rationale. And, just when they needed her most, in February 1898, Frances Willard died suddenly at age fifty-four while fighting the flu.

What common positions the Klan may have found with some rank and file of the WCTU were in line with contemporary prejudices of the day; defense of Protestantism, domesticity for women, and xenophobia over acceding power to minorities. Both organizations bore some hostility toward immigrants. Perhaps as incentive, the Klan took the bold step of creating a women's division, the "Women of the KKK" (WKKK), providing yet another reason women's groups might relate to them. One top Klan leader was raising funds for both the KKK and the Anti-Saloon League. There were, in fact

Frances Willard, president of the WCTU

Women's Ku Klux Klan marching up Pennsylvania Avenue in Washington D.C., 1926

several crossover leaders shared between the WKKK and the WCTU. Though the reality of the KKK membership as a whole was far from temperate, in their fondest, most fervent hatreds, they were pleased to cast their lot with the Prohibition law-and-order groups and willing to inconvenience themselves to disenfranchise African Americans, if only to make their lives just that much more miserable. It's incumbent to remember,however, the Klan saw themselves as hero saviors in support of those who then controlled both culture and society.

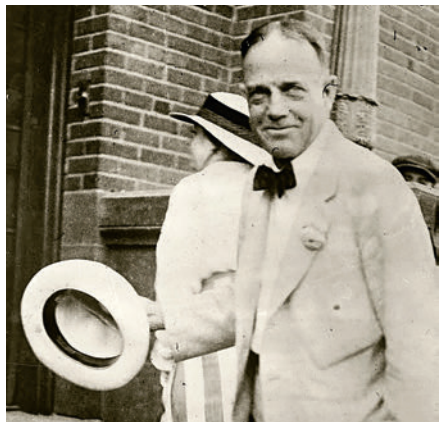
It was different with the Women's Suffrage groups. The KKK interest caused fault lines between Suffrage groups and the Temperance Union. The alliances between the two disparate forces of advocacy remained intact largely because of Frances Willard. She, in retrospect, became a Mount Rushmore-worthy face of social reform. Once she took the helm of the organization, the integration of temperance and social reform became official. It had not been so under her predecessor nor her successor. Suffragettes were not institutionally anti-Semitic or anti-Catholic. They certainly did not believe a woman's place was "in the home" as reason to exclude their broader and expanding field of influence. They believed in additional rights, not fewer.

Some commonalities these groups shared were not necessarily by design. The Klan, temperance support, and especially suffrage put these early political lobbies in the crosshairs of generous and unstinting satire and ridicule, too. Yet, all of these groups, undaunted, saw prohibition as a strategy for advancing other key steps in their agendas, divergent though their aims were.

MR. SUNDAY GOES TO WASHINGTON

From the clear-eyed perspective of history, it's evident now that Carry Nation and the Klan were outliers in the ongoing quest for urban American utopia. The Reverend Billy Sunday was far more au courant for serious reformers. He was the most famous evangelist of his day. He presented the same bible as did Carry Nation, but his approach was lyric by comparison. He was the last self-assured Christian proselytizer to be heard before the advent of radio, and the crowds he gathered between 1908 and the First World War were surpassingly huge. He was not a stodgy brimstone belter; he spoke plainly to the common man. He was handsome and charismatic.

He was a friend of presidents and celebrities of all stripes. He was theatrical. In public and for photos, he gyrated, raced and danced around, gesticulating dramatically as he spoke for the Lord to the crowds. In a word, what he said was "Prohibition." Sunday was a modern man; even in his way and for his time, a progressive one. He rejected child labor while supporting women's suffrage and urban relief. As with the multiple-issue reformers, he received contributions from the Ku Klux Klan, but with what seemed to be genuine sincerity, he sought dialogue between the black and white



A couple of photos of Billy Sunday, doing a stage gyration and amicably greeting the press

races at the nadir of the American era of "separate-but-equal." All of that said, what bonded Billy Sunday to the reformers, the Suffragettes, the Temperance groups, Christian tolerance advocates, and the human rights boosters in their various constituencies was prohibition. He was at the center of it. He was instrumental to it. It cannot be understated just how much influence with the public and the powers in the nation's capitol Sunday wielded in aid of the passage of the Eighteenth Amendment.

As readily as the term "Prohibition" even now conjures visions of dumped booze, an image at the time was the so-called water wagon. It was called out in Temperance tracts, shown on satirical postcards and cartoons. It was borne of Billy Sunday's sermon, "Get on the Water Wagon," one that he preached repeatedly with all the theatricality his pre-radio audiences yearned for. "I am the sworn, eternal and uncompromising enemy of the Liquor Traffic!" he said. All the arguments between Dries and Wets, State vs. Federal, choice or mandate prompted a shift toward action, but Billy Sunday's was a national public spectacle motivating a firm shove over the top for National Prohibition.

Above: William Jennings Bryan meets Billy Sunday at the train, 1907
Left: Period water wagon references

IT'S PARTY TIME

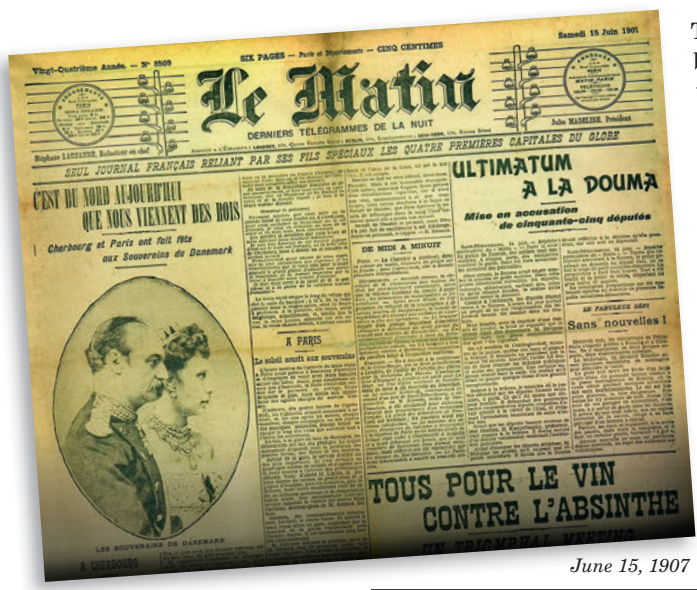
The Prohibition Party had, in time for the 1872 presidential election, created a party platform and nominated candidates for the presidency and vice presidency. By the new century, they were well wrapped in City Beautiful, women's rights, worker rights, and broad agendas but, in and of themselves, they were a single-issue party. They would have candidates in every presidential election from the 1870s to the eventual enactment of National Prohibition—and beyond. Not until after National Prohibition had been enacted and the Party intrinsically marginalized were any of those candidates women.

PROHIBITION PARTY LEADERS OF 1884

Prohibition Party campaign paraphernalia reflecting candidates for the presidency over the years.

Let's step back from all this covert intrigue for a moment and look at the big picture. It's now the end of the 1890s. Prohibition efforts are running like a steam engine boiling up to pressure. It's incredible just how many people of every stripe are signing onto the reform bandwagon, looking for a better life. The religious aspects of the effort are better integrated and the social-good mandate is sounding more and more mainstream. Yet, there was fretting. Since five presidential elections had occurred since the Prohibition Party entered the foray, while promise was shown, none of its candidates won a national election. Oh, the Democrats and the GOP were both vying for the Temperance vote, and some (mostly Republicans) were brave enough to utter the word "Prohibition," not much real headway was being made to see it to fruition. A number of countries were also toying with the idea, and there was a sense that everyone was awaiting a test case to show it could be done here.

THE EMERALD AFFAIR

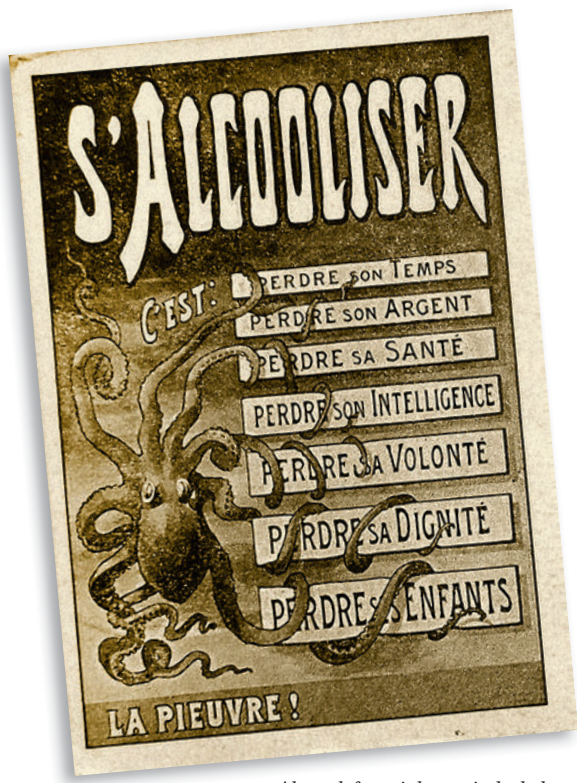

Le Matin
DERNIERS TÉLÉGRAMMES DE LA NUIT
SEUL JOURNAL FRANÇAIS RELIANT PAR SES FILS SPÉCIAUX LES QUATRE PREMIÈRES CAPITALES DU GLOBE
C'EST DU NORD AUJOURD'HUI QUE NOUS VIENNENT DES ROIS
Cherbourg et Paris ont fait fête aux Souverains du Danemark
ULTIMATUM A LA DOUMA
Mise en accusation de cinquante-cinq députés
TOUS POUR LE VIN CONTRE L'ABSINTHE
Samedi 15 Juin 1907

June 15, 1907

That test case would be in Europe, as it turned out. Beginning in 1906, Belgium and Brazil banned the sale and distribution of absinthe. In 1907, the Swiss national legislature also voted to ban it totally. They ratified their ban in the Swiss Constitution a year and five months later, but delayed enacting it until 1910. The pressure for all this action was French in origin, though most countries that piled on could point to some specific domestic crime (caused, they'd insist, by absinthe.) France's particular obsession happened in 1904, known as the Lanfrey murders. The particulars are a story for another place, but suffice to say, Jean Lanfrey had for years taken two or three absinthes-and-water daily. He'd move on to Cognac, and *vin mauvais* (bad wine), a lot of it, like two or three quarts for the rest of his day. Yet, when he shot his family to death in a botched murder/suicide, as far as

the public—and the authorities—were concerned, it was the absinthe that had done it. But why?

Absinthe was then, at the end of the *Belle Époque*, the most popular drink in Europe. It was only revealed much, much later, that it was *exactly that profitable popularity* that presaged the ban. Sure, absinthe created a number of alcoholics, but given French wines, brandies, and liqueurs, what didn't? The answer, an O. Henry twist, came out many years later. Absinthe's base liquor was grape neutral spirit. Wine was still king in France, but absinthe had co-opted business, profits, and grape stocks. The wine producers' consortium sought the aid of suitably mercenary scientists and medical doctors to research and, as directed, find horrible things out about drinking absinthe. They played their parts so well, it wouldn't be until the twenty-first century that it was all found out to be based on lies. The Netherlands banned it in 1909, the U.S. in 1912. France itself would follow in 1914.



Above, left to right: anti-alcohol advertisement circa 1912; absinthe spoon circa 1912; circa 1904 bottle of Edouard Pernod Absinthe

To prohibition advocates, American and otherwise, these bans were blueprints to follow. By France's 1914 ban, World War had befallen Europe. The United States remained neutral until 1917 when the German forces began sinking ships of neutral countries—including American ones. Along the way, they took the opportunity to ban liquor and strong beer as a "war measure." The Lever Food & Fuel Control Act outlawed use of grain and foodstuffs to distill beverage spirits. President Woodrow Wilson additionally signed a bill that forbade beer brewed at above 2.75% alcohol.

These measures would expire at the end of the war, but by that time Prohibition fever had already seen a number of state Prohibition laws passed. Maine, Kansas, Delaware, Ohio, Illinois, Rhode Island, Minnesota, Massachusetts, Connecticut, Pennsylvania, and New York all were at least partially dry by 1918. The actual wartime prohibition legislation was passed ten days after the end of the war as signified by the signing of the Armistice. It would remain in effect until after National Prohibition went into full effect.

Top: Prohibition Party Convention mailer, Chicago, 1916
Middle: Prohibition Party Convention of 1892
Left: Pro-Prohibition pins

Four years earlier, former admiral and then-current Representative Richmond Hobson of Alabama had made a proposal on the floor of the House that would eventually be penned as the 18th Amendment to the Constitution. Hobson proposed a Prohibition Amendment on December 22, 1914, that sought to interdict the manufacture, sale, transport, and import of all intoxicating beverages in the United States. Though it received a majority of votes, it fell short of the two-thirds majority required for a Constitutional amendment.

By December 1917 though, the drumbeat of public sentiment had turned and the proposal to enact the 18th Amendment was submitted to the fourty-eight states. It took over a year, but by January 1919, two-thirds of the states had ratified the 18th Amendment to the U.S. Constitution, the so-called Prohibition Amendment. Written by Senator Morris Sheppard, it was short

Top left: Rep. Richmond Hobson
Center left: Senator Morris Sheppard
Below: Battling billboards

WASHBURN-CROSBY'S
GOLD MEDAL FLOUR
BREAD
Why Not Now?
ATTY GEN HOGAN
EX GOV HARMON
JUDGE W.L. DAY
EX GOV J.E. CAMPBELL
WADE H. ELLIS
GEO. B. OKEY.
LAWERENCE MAXWELL
JOHN McMAHON
THESE EMINENT LAWYERS SAY
THE HOME RULE AMENDMENT
DOES NOT REPEAL A SINGLE REGULATORY LAW
IT ONLY REPEALS
THE ROSE COUNTY OPTION LAW AND MAKES IMPOSSIBLE STATE-WIDE PROHIBITION EXCEPT BY A VOTE OF THE PEOPLE-AND NOTHING ELSE
304062 VOTERS PETITIONED FOR THIS
VOTE "YES" ON HOME RULE
The Columbus Bill Posting Co.
VOTE NO!
ON BREWERS HOME RULE AMENDMENT
AND
IT REPEALS COUNTY OPTION, SUNDAY SELLING, SALE TO MINORS LAW &c.
AND PREVENTS THEIR FUTURE ENACTMENT
OHIO IS GOING DRY
SAMPLE BALLOT
MARKED TO VOTE AGAINST BREWERS HOME RULE AND FOR PROHIBITION
PROPOSED AMENDMENT TO CONSTITUTION
ARTICLE XV SECTION 9 A.
HOME RULE ON THE SUBJECT OF INTOXICATING LIQUORS
ARTICLE XV SEC'S 1 & 2
LIMITATION ON TAXES &c.
ARTICLE V SEC. 1
TO EXTEND THE SUFFRAGE TO WOMEN
ARTICLE XV SEC. 9
PROHIBITION
VOTE YES!
ON
PROHIBITION
MAKE HAPPIER HOMES AND PROSPERITY.
DECREASES CRIME AND MISERY
89% OHIO PEN. CONVICTS ARE DRINK VICTIMS
YES
TAILORING CO

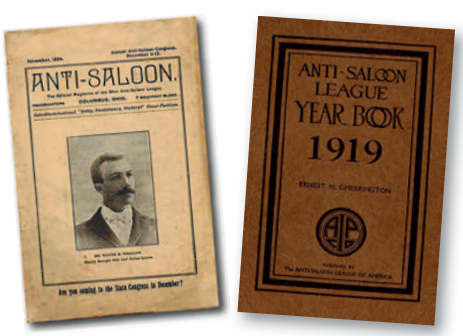
Andrew Volstead, top center, in Judiciary Committee session. And Wayne Wheeler, lower right?

and to the point, but the law to enforce it, the so-called Volstead Act, would exceed 20 pages. The amendment had codified the aims of prohibition but not its functionality.

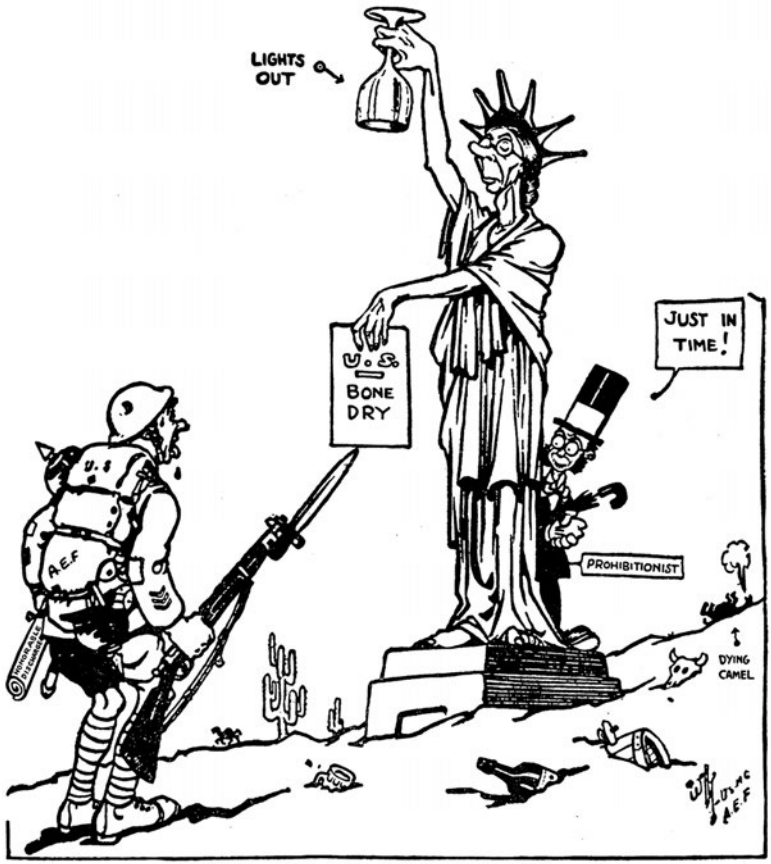
Those particulars were determined by an act of Congress that defined what intoxicating liquor was in legal terms. It designated penalties for manufacturing and sales and defined acceptable use—for instance, as sacramental wine in church or for scientific research and industrial and military uses. The famed and much satirized "medicinal use" as prescribed by doctors, was inserted as well.

The National Prohibition Act of 1919 answered all such questions. Congressman Andrew J. Volstead chaired the Senate Judiciary Committee and sponsored the legislation, shepherding it through to congressional passage. Volstead, the name informally equated with Prohibition, remains so today. Ironically, Wayne Wheeler, the powerful top dog at the Anti-Saloon League, actually wrote the majority of the bill.

President Woodrow Wilson vetoed the Volstead Act on October 28, 1919 on moral and constitutional grounds. Congress overrode his veto the same day. The 18th Amendment and the Volstead Act took effect three months later.



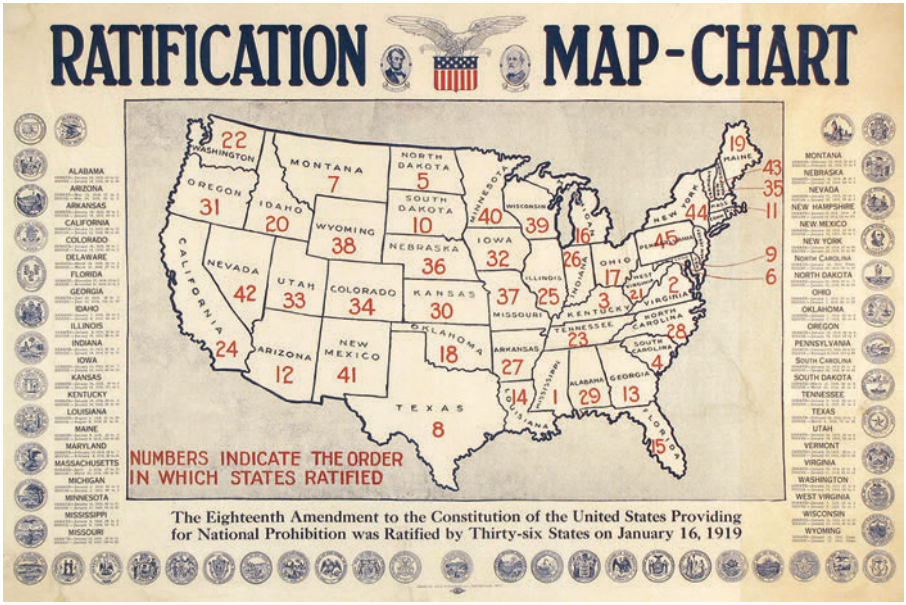
Left: Two Anti-Saloon publications, far left, showing a very young Wayne Wheeler. Above: Wayne Wheeler at the top of his game.



"MY, HOW SHE HAS CHANGED!"

A DIRTY TRICK

When doughboys returned from deployment in Europe, having fought for their country and world peace, they were met with state prohibition, wartime prohibition, and impending National Prohibition. Granted that the trend was apparent at the time they had departed hearth and home, it still seemed like a dirty trick, and the press made evident it felt the soldiers' pain. In that year, between ratification and implementation, protests remained strenuous; more so if only because the cause was fruitless. Newspapers had tracked ratifying states day by day, and included tallies of increasing proximity to Constitutional Amendment 18.

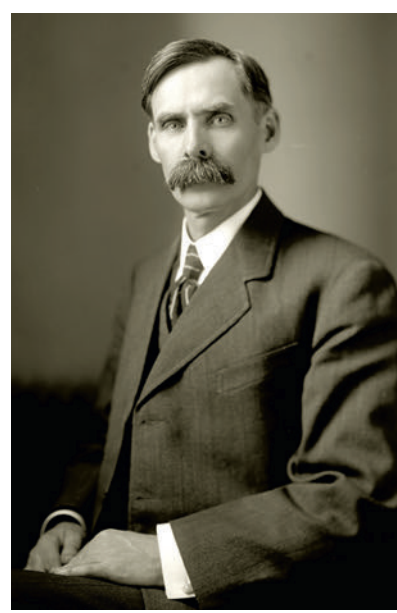

RATIFICATION MAP-CHART
NUMBERS INDICATE THE ORDER IN WHICH STATES RATIFIED
The Eighteenth Amendment to the Constitution of the United States Providing for National Prohibition was Ratified by Thirty-six States on January 16, 1919

A RELUCTANT CELEBRITY

Andrew Volstead himself was hardly the steely herald bearer his fame had cast him as. David J. Hanson, Ph.D., Professor Emeritus of Sociology of the State University of New York at Potsdam added, on his excellent site, alcoholproblemsandsolutions.org, "The seven boxes of his papers in the archives of the Minnesota Historical Society contain stacks of correspondence … much of it hate mail about prohibition."

To which there is need to add, physically he could have been the model for the iconic humorless "Prohibitionist," being rail-thin, in undertaker-meets-chimney-sweep garb, ready to wreck anyone's good time. In magazines, books, and newspapers he was mocked and satirized incessantly.

One example appeared in the humorous 1922 anti-prohibition anthology, *Nonsensorship*.



Owed to Volstead

Through sulphurous fires
and caverns bilious brown
Into the Land of Mystery and Smell
Where Satan steweth
And home-breweth
While thirsty hooch-hounds yell
Their blackest curse,
Or worse:
"Vol-darn our souls with
each Vol-blasted dram
That burns our throats and
isn't worth a dam!
We drink, yet how we dread it
Vol-steadit!"
They've said it.

—Wallace Irwin, 1922

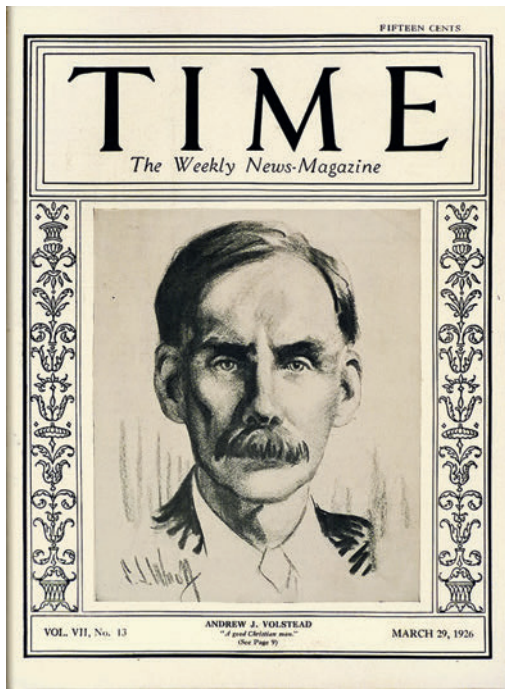
Fundamentally, Andrew Volstead was a quiet, private man, not lured to the limelight. He wrote no autobiography, gave few interviews, no lectures or speeches, and acted as a latter-day advisor or pundit for no one. There is a paucity of information revealing who the man really was and what he believed or wanted out of his life. His photograph alone communicates this reserve.

What little we do know of him is dry indeed. Born in a small town with around 600 residents, of a Kenyon, Minnesota couple, in 1859. Educated in public schools and small colleges. Worked as a schoolteacher and, at thirty-five, married a schoolteacher. Had a kid. From that point on, in his quiet, solemn, earnest way, he became something a bit more exemplary.

While teaching to make ends meet, he solitarily studied law. He passed the bar in 1883 and set up his practice in Lac qui Parle Village, Minnesota, which at something around 6,000 inhabitants, was a comparative metropolis. In 1886, Volstead and family moved to Granite Falls, Minnesota, a town basically the same size as Kenyon, on the opposite side of the state. There, Volstead served

as city and county prosecuting attorney, from 1887 to 1902 and as mayor between 1900 and 1902. Also within the same span, he served on the board of education, spending a portion of that service as its president.

The year after, Andrew Volstead was elected to national Congress on a GOP ticket, retaining his seat for the following twenty years. For four of those years, he was chairman of the Committee on the Judiciary. From that position, he advocated for the enactment of federal legislation outlawing lynching. According to the September-October 1997 issue of *St. Paul Bank News*, Volstead "championed the homesteader, believed in competition, hated monopolies and was appointed to the House Judiciary Committee in 1913 as its ranking Republican. Thereon he opposed the Underwood Tariff (1913) because it discriminated against the farmer, the Federal Reserve Act (1913) because it benefited large city banks, the Clayton Anti-Trust Act (1914) because it legalized holding companies and exempted labor from nearly every federal law, and the Webb-Pomerene Act (1918) for suppressing competition in export trade."



After taking the National Prohibition Act to victory, he considered his signature legislation to be the Capper-Volstead Act, which enabled farmers to form cooperatives without running afoul of the Sherman Antitrust Act. As he wrote, "Business men can combine by putting their money into corporations, but it is impractical for farmers to combine their farms into similar corporate forms. The object of this bill is to modify the laws under which business organizations are now formed, so that farmers may take advantage of the form of organization that is used by business concerns." It too was controversial. Its passage made him a hero to the American farmer.

Volstead may have been a reticent paradox, but all indications are he was judicious and fair—thinking in terms of what was legal and what was right instead of acquiescing to the treadmill

of partisan advantage. Thus, from a personality perspective, he was a quiet, humble man, but true to his convictions—which also made him steadfast and tenacious—excellent qualities to have in Congress.

As one 1922 Missouri newspaper put it in retrospect, he made the United States "legally dry throughout the land but will not talk about his amendment." Once the Volstead Act was operative and its effects were felt however, he was voted out of Congress—in 1922, following ten consecutive terms. He had said at its enactment, "The American people have said that they do not want any liquor sold, and they have said it emphatically by passing almost unanimously the constitutional amendment." Yet he also had written that personally, he saw no harm in taking a drink. In the immortal words of Popeye, "I hates mysteries 'cause I cannots understands them."

Volstead went on to be named legal adviser to the chief of the National Prohibition Enforcement Bureau in 1924. He served until Repeal, and in 1933 he returned home to Minnesota to resume his small law practice in Granite Falls. He remained active as an attorney until he was eighty-three and died as he lived, quietly, in 1947.

New York, midnight the night before ... which actually was six months earlier in June, 1919 since wartime Prohibition and the Volstead Act had no gap. The faces of the barmen and the patrons say it all.

EXTRA!

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THE BULLETIN
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A Loyal Paper for Loyal People

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GRIZZLIES HOME TOMORROW

NATION GOES DRY

ORLANDO FORMING MINISTRY

PROHIBITION AMENDMENT TO U. S. CONSTITUTION IS RATIFIED BY 37 STATES

CHICAGO, Jan. 16.—The United States today completed the legislative process of voting itself dry. When word was flashed over the wire that the thirty-sixth State, Nebraska, had ratified the prohibition amendment pro-

LIEBKNECHT RED CHIEF, CAPTURED

20 German Girls Arrested for U.S. Army Violation

ARMISTICE SESSIONS

A DAY IN THE LIFE

The scene opens: It's morning, 7:30. The sky is steel blue, drizzly, and partly cloudy. It's chilly, but not unseasonable—it's January after all. It's Saturday—no work today, time to relax. But, today is different. Today the whole country went bone dry. *Most* newspapers barely gave it a column. They got the alert a year ago, after all. Drinks, cocktails, have been on thin ice for quite some time. But now they are gone forever. Come afternoon, no beer. In the evening, no wine. No cocktail leading to dinner, and no brandy or liqueur after we eat. The wine and spirits stores are all gone, the breweries too. Parties won't be the same. Is this the way to a more trouble-free world? Will we see utopia in our lifetime? We'll just have to wait and see. There's no template for this; we must just wait—and trust.

As National Prohibition settled on the land, several different things began happening all at once. Mexican and Canadian distillers quietly began making clear there was NO prohibition across the border. In fact, several American distillers opened up shop in one or the other of these two countries.

Waterfill & Frazier Bourbon was considered by whiskey aficionados to be among the top three finest American whiskies ever made up to that point. That viewpoint persisted into the late 1980s, with the other two bourbons on the list changing over time. Before the boutique, small-batch and single-barrel bourbon boom in the late 1990s, that triad consisted of Waterfill & Frazier, Chapin & Gore, and Very, Very Old Fitzgerald (and yes, for the Fitz, that's exactly how the label read.) All of those marques are gone now, but the ascendant W&F was made in Mexico for the life of the 18th Amendment. In Canada, they began producing Old Crow, Old Kentucky, and a number of brands of bourbon, rye, and gin previously distilled and aged in the States.

Top right: Waterfill & Frazier change tray, circa 1930. Top and right: Canadian & Mexican postcards, circa 1926. ***North:*** *Old Milwaukee Lager, Dewar's Scotch, Gordon's Gin, & Old Colonel Bourbon.* ***South:*** *Vermouth, two Cognacs, Scotch, Taylor Whiskey #2, Port, and Sherry.*

Above: Mexican-American whiskey brand took advantage of thirsty Yanks during Prohibition up North.

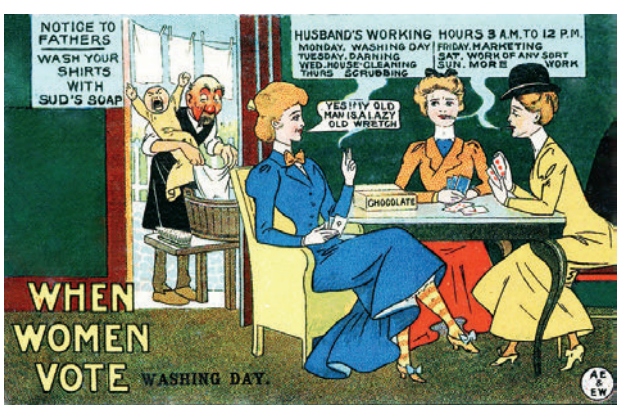
Above: Prohibition Unit beer dump, photo opportunity
Below: Illegal distillery bust, St. Paul, Minnesota

Having had an entire year to plan, crime syndicates had focused on both smuggling cross-border hooch, and producing beverage liquor in the cities like moonshiners did in the back woods. They set up speakeasies and offered protection (from the cops and themselves) for a price.

Quite aware of the optics, the Treasury Department Prohibition Unit enforcement arm, enabled

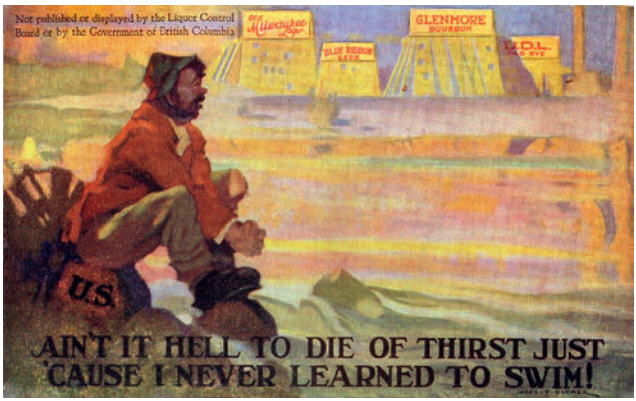
by the Volstead Act, began showing its clout with a series of raids on former beer and liquor distributors that were quite well covered photographically in newspapers and magazines.

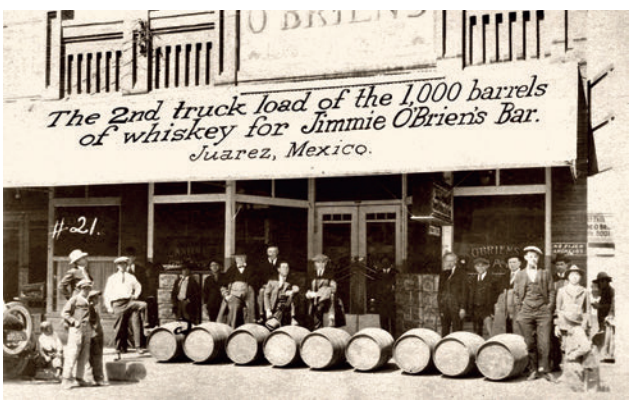
The Suffragists and reformers, meanwhile, also saw light at the end of their tunnels. They were well on their way to Constitutional votes for women. By mid-August, their part in the reform bloc would bear fruit. And, two decades into the twentieth century, cities *had* become more livable as well. No doubt Prohibition would make them better still. Some examples of the patriarchy's attitude toward the confluence of temperance with Women's Suffrage and its supposed imposition on their lives are illustrated below. By Temperance-Prohibition stereotype, men were shown as desiccated killjoys. Likewise, women were portrayed as homely old wallflower biddies (below left.) This stereotype carried over to the statistically younger suffragettes, more honestly depicted below, right.



This postcard accurately speaks to a contemporary male fear of a more independent womanhood.

Brewers and distillers would find other ways to make money, but they'd also save their mash bills, their formulae, as insurance, squirrelling away their proprietary yeast strains in some industrial ice box for years, hoping one day to revive their trades. The big ones would consolidate within massive holding companies like the American Medicinal Spirits Company, which would facilitate the manufacture of potable alcohol allowed by the Volstead Act. It would be in drums, or it would be in pints. There would be supervision and red tape galore. No more than a pint a week, doctor's prescription required.


Not published or displayed by the Liquor Control Board or by the Government of British Columbia
GLENMORE
BOURBON
U.S.
AIN'T IT HELL TO DIE OF THIRST JUST 'CAUSE I NEVER LEARNED TO SWIM!



One of the goodtime lures for Americans on the Juarez-El Paso border during Prohibition, 1920

Peripatetic bartenders would likewise find other employment or wait for some nocturnal, extra-legal venue to spring up and work there. The real cocktail maestros were making plans to depart these shores, looking for more welcoming ports of call to advance their craft. England and Europe were on the minds of many. There had been European "American Bars" there since the 1890s. Paris, London, Cuba, and even Berlin would sprout cocktail lifestyles in time. All of these places, add Spain, Belgium, and even the tropics, would accept these craftsmen with open arms, building on an American cocktail foundation with international innovations.

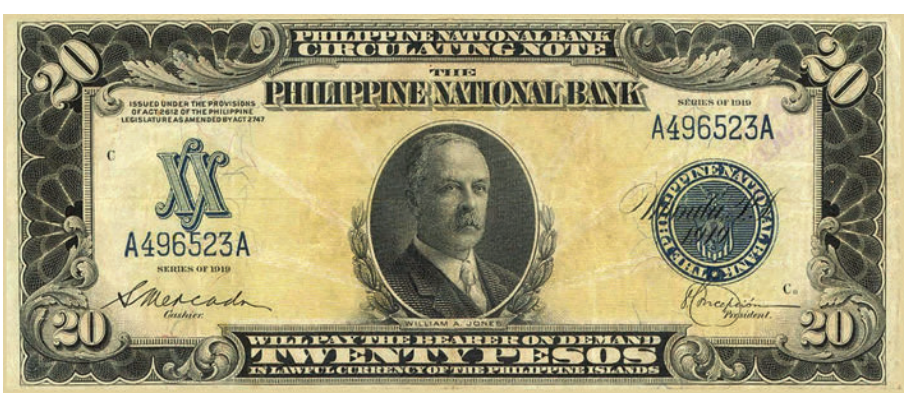
Social drinkers in the United States would stare at their cabinet of wine, beer, and liquor, wondering how long it would last. Most concluded, not very long. They wondered if abstinence really would eventually be forced on them. Some with a little money might take a vacation to Cuba, to Mexico.

Many maps were unfolded, as escapes—temporary, permanent, or merely wishful thinking were triangulated.

Hawaii was a no. It was only a possession and was far away, but it marched in step with U.S. policy. The Philippines were an American possession that the U.S. gained at the same time as Guam and Puerto Rico (called "Porto Rico" then) at the end of the Spanish-American War. Porto Rico: Wet or Dry? The administration in Washington was debating the point, one faction feeling it was overreach to demand it.

Both the Philippines and Porto Rico loved the United States, at least within this narrow timeframe, because it freed them from Spain and instituted reforms in democratic governance and education while strengthening stability and economics.

This all was under the guidance of William A. Jones, who they particularly adored. American-engraved Philippine currency, then printed at our Bureau of Engraving & Printing, even had him on the twenty-peso banknote. Jones had been in charge of U.S. possessions in the region before he died in 1918. The Philippines happily stayed Wet.



Philippine 20-peso banknote, 1919, from the Bureau of Engraving & Printing, Washington D.C.

Around PORTO-RICO
A delightful winter tour around beautiful
PORTO RICO
by the new 3,500-ton steamers "Ponce" and "San Juan"
A three weeks' trip in the Tropics made with every comfort and permitting every opportunity for seeing and enjoying the rare beauty of the Island
ENTIRE COST OF TRIP, $130 AND $140
SECOND CABIN RATES, $80 AND $90
which include every expense aboard the steamer. Tourists may use the steamers as a hotel while visiting the various ports.
The steamers have all the appointments of sea-going yachts, and the cuisine and service are of the highest class. All staterooms are on deck amidships.
Steamer "San Juan" sails Saturday, November 10th, and Saturday, December 8th.
Steamer "Ponce" sails Saturday, November 24th, and Saturday, December 22d.
Send for beautifully illustrated book on Porto Rico.
The New York & Porto Rico S.S. Co., 1 Broadway, New York
or RAYMOND & WHITCOMB, 25 Union Square, New York

Porto Rico was just about to have its own referendum. Both countries benefited from acts of congress named for William Atkinson Jones, but Porto Rico owed him a special debt for advocating—and succeeding—in having the islanders given American citizenship. The Philippines wanted independence. When Porto Rico voted, they voted dry in kinship and loyalty to the United States.

Of course that made one less choice inveterate drinkers had. Most didn't have that kind of travel cash anyway. They were less in charge of their lives than they had been just days before.

Other countries were either trying, or on the cusp of trying their own takes on liquor curtailment. Nobody was doing quite as much, quite as radically as the United States was, though, and the world stood rapt, looking on in fascination.

Congressman William A. Jones, Washington, D.C., 1915

SO WHAT ARE WE SUPPOSED TO DRINK?!

Oh, is *that* what's bothering you, Bunkie? Worry not, there are *so many* choices, and none, we can assure you, will get you even slightly splificated. The water wagon aside, most highly recommended are: fresh, healthy beverages; artificial bottled liquor imitations; and malt beverages. While all of these sought to be to one's *joi d'vivre*, the less fashionable prescribed location for medicinal "Spiritus Fruementi" was sufficed. Ah, but be awfully careful. Those extracts often themselves contain up to 97 percent Volstead-approved alcohol. That's 194 proof.

The following pages are full of recipes for cocktails, punches, swizzles, and every exotic beverage species you can possibly imagine, without, of course, the fun. And as if, unimaginably, that wouldn't be enough, these grim nectars will be presented by the vivacious Roxanna Doran, wife of the Commissioner of National Prohibition, Dr. James Doran, neither of whom had a political bone in their figurative bodies. Mrs. Doran provoked the book *Prohibition Punches* (1930), from which Your Doctor has selected this following antipathy of social drinks, derived from recipes donated by the famous-adjacent acquaintances of the couple.

So, thusly armed, go forth and be legal.

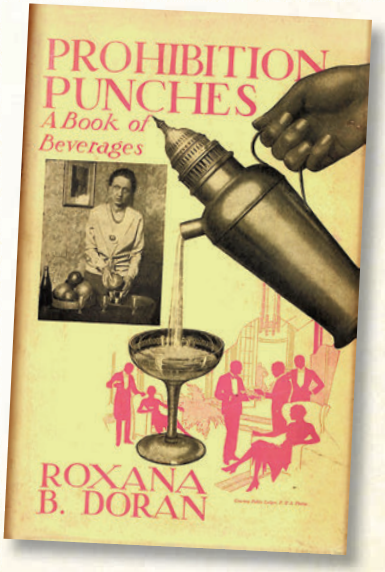
Non-Alcoholic Boozing at Breakfast!

STRAWBERRY COCKTAIL

- **1 pint (288 g) strawberries**
- **Juice of 4 oranges**
- **4 teaspoons (52 g) sugar**

- Slice the strawberries and place them in a bowl. Pour the orange juice over them.
- Set bowl on ice to thoroughly mix and chill.
- To serve, pour the cocktail into 4 fruit cups.
- Mix in 1 teaspoon (13 g) of sugar to each glass and top with finely shaved ice.

Notes: Stand the glasses on paper doilies. Fruit cups look very nice when placed on top of strawberry leaves arranged on a plate.



CANTALOUPE COCKTAIL

- 1 cantaloupe
- Seeded white grapes
- Ripe peaches, sliced
- Pineapple, cubed
- Grape juice

- Cut melon into balls with a vegetable scoop and fill in a serving glass. Add grapes, peaches, and pineapple. Cover with grape juice.

Bottle of non-alcoholic "Cherry Highball," circa 1930

Non-Alcoholic Luncheon Loopers

PUNCH

by Mrs. Walter H. Newton, wife of the secretary to President Hoover

- Mint leaves
- 2 quarts (1.9 L) water
- Juice of 8 oranges
- Juice of 6 lemons
- 1 cup (235 ml) pineapple juice
- 1 jar grape jelly
- 2 cups (400 g) sugar
- 1 bottle ginger ale

- Boil the mint leaves in a little water.
- Combine the fruit juices and jelly in a large bowl, then add the sugar, water, mint, and ginger ale.
- Serve with ice.

Note: Use any type of fruit for decoration.

ICED ORANGE COFFEE

- ½ cup (120 ml) sugar
- 1 cup (235 ml) water
- Juice and zest of 2 oranges (no white pith)
- 4 cups (940 ml) cold coffee
- ½ cup (120 ml) evaporated milk

- In a small pot, boil the sugar, water, and orange zest for 2 minutes.
- Cool, then strain and add the cold coffee.
- Just before serving, add the orange juice and evaporated milk.
- Serve in tall glasses partly filled with crushed ice.

SUPERIOR GRAPE JUICE

by Miss Ida B. Wise Smith, first Vice President of the National W. C. T. U.

- **1 pint (184 g) fresh grapes, stems removed**
- **1 cup (200 g) sugar**
- **Boiling water**

- Place the grapes and sugar in a 2-quart (1.9 L) jar.
- Top with enough boiling water to fill the rest of the jar.
- Seal with a lid and let the jar stand in the refrigerator for several weeks.
- Serve ice cold straight from the jar or add lemon and orange juice.

Notes: It is a beautiful color; the flavor is exceedingly fine and delicate.

FROZEN FRUIT PUNCH

by Mrs. Theodore Christianson, wife of the governor of Minnesota

- **4 cups (940 ml) water**
- **2 cups (400 g) sugar**
- **2 cups (470 ml) grape juice**
- **½ cup (120 ml) orange juice**
- **¼ cup (60 ml) lemon juice**
- **¼ cup lemon juice**

- In a medium pot, boil the sugar and water for 5 minutes.
- Add the fruit juices and let the mixture cool completely,
- Pour into a freezer-proof bowl and freeze until mushy.

(Far Right) Velvet Cocktail brand imitation Manhattan Cocktail, circa 1921
(Right) Rye flavoring, circa 1930

FLORIDA PUNCH

by Mrs. Doyle Carlton,
wife of the governor of Florida

- **1 pint (946 ml) orange juice**
- **1 pint (946 ml) ginger ale**
- **1 sprig fresh mint**

- In a pitcher or bowl, combine the juices and chill thoroughly.
- To serve, garnish with fresh mint.

Note: This is equally good made with grapefruit juice—even canned.

RASPBERRY SHRUB

by Mrs. G. Aaron Youngquist,
wife of the assistant attorney general

- **2 quarts (984 g) raspberries**
- **1 pint (946 ml) cider vinegar**
- **1 pound (454 g) sugar (for every pint of juice)**

- Place the raspberries in a medium bowl and top with cider vinegar.
- Let stand for 2 or 3 days, then mash the berries and strain.
- To every pint (946 ml) of juice, add 1 pound (454 g) of sugar.
- Pour into an appropriately sized pot and boil for 20 minutes.
- Skim and bottle.

Notes: 2 inches (5 cm) of Shrub in glass filled with ice water or lemonade makes a refreshing drink. Add Apollinaris water just before serving.

Non-Alcoholic Afternoon Delights

FRUIT PUNCH

by Laura Volstead Lomen, the daughter of
Andrew Volstead, author of the Volstead Act

- **1.3 gallons (5 L) water**
- **1 can grated pineapple**
- **Juice of 6 lemons**
- **Juice of 10 oranges**
- **1 quart (946 ml) strawberry, currant, or grape juice**
- **1 cup (235 ml) tea, freshly made**
- **1 quart (800 g) sugar (or 3 cups [705 ml] of pre-made syrup such as Karo)**
- **1 bottle Apollinaris Water**

- In a medium pot, bring 3 cups (705 ml) of water to a boil. Add the grated pineapple and boil 20 minutes more.
- Strain through a jelly bag and cool.
- Add the fruit juice and tea.
- Make a simple syrup by boiling sugar and 1 pint (475 ml) of water for 6 to 8 minutes. Let cool. Skip this step if using a pre-made syrup.
- In a large bowl or pitcher, combine the juice mixture, syrup, and the rest of the water.
- Chill for a few hours before adding Apollinaris and serving.

Note: Strawberries, mint leaves, or sliced bananas may also be added.

FIJI FRAPPE

- **Juice of 5 lemons**
- **1-½ cups (355 ml) sugar**
- **½ cup (120 ml) water**
- **1 bunch of fresh mint leaves**
- **1 large piece of ice**
- **3 bottles ginger ale**
- **1 pint (300 g) mint sherbet**

- In a large bowl or pitcher, combine the lemon juice, sugar, water, and mint. Let stand for 30 minutes and strain.
- Add the ice, ginger ale, and sherbet.
- Serve at once.

TEMPERANCE PUNCH

- **2 dozen oranges**
- **3 dozen lemons**
- **Juice of 6 grapefruits**
- **1 quart strong tea**
- **3 quarts water**
- **4 bottles ginger ale**
- **Sweetener of your choice**

- In a large bowl or pitcher, combine all of the ingredients. Sweeten to taste.

Note: One of the bottles of ginger ale may be added to punch just before serving.

MERIDIAN MANSIONS PUNCH

by Mrs. Lowman,
wife of Assistant Treasury Secretary

- **1 (6-ounce/175 ml) bottle Rose's Lime Juice**
- **1 (6-ounce/175 ml) bottle orange juice**
- **2 bottles ginger ale**
- **Juice of 24 lemons**
- **Sugar to taste**

- In a large bowl or pitcher, combine all of the ingredients. Sweeten to taste and serve with lemon water ice cubes.

Imitation Bourbon, 1932. Arnold Spencer Wahl Corporation, Chemists, Biologists, Engineers; "Genuine non-alcoholic charred white oak beverage" and one concerned looking horse.

FRUIT SWIZZLE

by Anne Dudley Blit,
Dean of Women, Minnesota University

- **1 quart (946 ml) tea**
- **1 quart (946 ml) ginger ale**
- **3 lemons**
- **3 oranges**
- **1 pint (475 ml) pineapple juice (or any fruit juice)**
- **1 cup (165 g) chopped pineapple or other fruit**
- **1 jar Maraschino cherries**

- In a large bowl or pitcher, combine all of the ingredients. Sweeten to taste.

CONGRESSIONAL CLUB PUNCH

by Mrs. Porter H. Dale,
wife Senator Dale & president of the
Congressional Club, Washington, D.C.

- **35 lemons**
- **1 cup (235 ml) grenadine**
- **½ large bottle charged mineral water**
- **1-½ gallons (4.3 L) combined fruit juices (such as pineapple, raspberry, and pear)**
- **1-½ gallons (4.3 L) water**

- In a large bowl or pitcher, combine all of the ingredients. Sweeten to taste.

Non-Alcoholic Sunset Sippers

CREAM ORANGE

- **1 egg yolk**
- **¾ cup (175 ml) orange juice**
- **¼ cup (60 ml) thin cream**
- **Sugar, to taste (optional)**

- In a mixing bowl, beat the egg yolk until light. Add orange juice and blend thoroughly.
- Pour into a glass and stir in the cream, mixing well.
- Sweeten, if desired, and serve at once.

Notes: Egg yolk may be omitted if desired. Evaporated milk may be used in place of cream.

CONCORD FLOAT

by Mrs. J. M. Robison, wife of senator from Kentucky

- **Grape juice**
- **Ginger ale, chilled**
- **Grape sherbet**

- Fill a glass one-third full of grape juice and one-third full of ginger ale.
- Top with a small scoop of sherbet.

PINEAPPLE CREAM

by Texas Agricultural Experiment Station

- **1 cup (60 g) whipped cream**
- **1 cup (235 ml) canned pineapple juice, chilled**

- Combine ingredients just before serving.

Notes: Either a spoon or eggbeater may be used for blending. Any mildly acidic fruit juice as raspberry, grape, blackberry, or loganberry may be substituted for the pineapple juice.

THE MACHINE FALTERS

On the legal enforcement front, the government was putting on a brave face. The support system put in place to effectuate the Volstead Act was complex. The most current referent we have, as of this writing, would be a healthcare system covering all American citizens. Besides the fights over having one at all, are those over exactly how to make it work, how to implement it, how to pay for it, and how to administrate it. All of this comes before even considering the albatross of *enforcement*. Think about it.

Celebrity cops make news (L)., Eliot Ness second from right. (R) Moe Smith & Izzy Einstein (after Repeal)

Unless the plan is to saddle existing, overburdened, and underfunded police forces with unexpected, unplanned-for, unstaffed deployment, one would have to be designated, organized, interviewed, hired, trained, scheduled, and paid for. And what of the command structure?

Initially, the Volstead Act mandated the Internal Revenue Service to be the controlling entity under which (what was then known as) "the Prohibition Unit" would operate.

This seemed logical because "Revenuers" as IRS personnel were somewhat-less-than-jocularly-known, policed moonshine stills, a posting that was mocked widely in cartoons, political and otherwise. Nevertheless, it was a dangerous assignment that led to the demise of a number of agents. The broader arrangement didn't last long. The IRS had nowhere near the staff to undertake the additional, mainly urban, operations. The flurry of hiring resulted in woefully undertrained field officers. This in turn led to publicized raids that were failures: agents unprepared for well-prepared syndicate gangsters, IRS agents' brutal abuse of suspects in contravention of due process, and of course, more deaths on both sides.

This was corroborated by no less than the first "Czar" of Prohibition, General Lincoln C. Andrews, Assistant Secretary of the Treasury, in this way:

"875 employees had been separated from the service for cause, from the commencement of prohibition to February 1, 1926 and of that number 658 separations had been effected since June 11, 1921. During substantially the same period, January 16, 1920 to March 30, 1926, 148 officers and employees, including enforcement agents, inspectors, attorneys, clerks, etc., except narcotic officers, were convicted on charges of criminality, including drunkenness and disorderly conduct."

Prohibition Unit Agent badge, 1920–1926

Barrels of beer destroyed in Philadelphia, Pennsylvania, 1924

As General Andrews' assignment itself illustrated, among other issues, the hierarchies and chains of command

shifted repeatedly and it was hard to keep anyone—from agents on up to commissioners—on the job.

The turnover was massive. The Prohibition Unit had, within Andrews' stated timeframe, gotten transferred from the IRS to direct Treasury Department oversight—and it was just the first such game of "hot potato" to be played with Volstead Act enforcement as the booby prize. It would certainly be overstating the confusion to liken the results to Mac Sennett's recent "Keystone Cops"… but not by all that much.

Implementation of the 18th Amendment had always been centralized in the District of Columbia, it being a national Constitutional amendment, and the Volstead Act being the National Prohibition Act. Yet almost from the beginning, a continuous effort to pass the buck had been operating behind the scenes.

In 1929, President Herbert Hoover formed the National Commission on Law Observance and Enforcement, lead by George W. Wickersham and therefore dubbed the Wickersham Commission. The Commission's goal was to survey the crimial justice system of the United States and its practices—namely violations of alcohol prohibition—and to suggest public policy changes. One issue it found was a backlog at courthouses due to a large amount of "petty prosecutions" brought on by the National Prohibition Act.

In its report, the Wickersham Investigation noted:

"In order to dispose of the cases at all it is necessary to resort to 'bargain days' or to hold a 'cafeteria court' with serious effects on the dignity of the tribunal and on respect for the Federal courts. In one large city, Saturday is 'bargain day' and 95% of those prosecuted in liquor cases plead guilty, are fined, and go their way as in a police court. In one Federal court there are 30 to 35 pleas of guilty on each weekly 'bargain day.' Under such circumstances the severe penalties prescribed by the law become a joke. {…} Petty prosecutions must go on. It will not do to create an impression that minor infractions are to be tolerated. {…} This condition and the resulting policy of wholesale disposition of cases on bargain days has done much toward creating a feeling in some localities that the law can not be enforced."

Lincoln Andrews and Roy Haynes, Commissioners of Prohibition, signers of every agent's ID card and check.

Showing off the new Bureau vehicle interception seal, 1930. Prohibition Bureau Administrator, Amos Woodcock, on right.

The result was that the burden of "petty" offenses was shifted to local authorities and their aforementioned shoestring constabularies. Later, enforcement was again transferred to the Justice Department. Hear that? It's the sound of myriad hands brushing onerous responsibilities off federal shoulders. And, of course, everyone drank.

Let's just call it the circus it was. What else was contributing to the chaos? Well, "temperance" was cordoning itself off from "abstinence." Suffragists were looking for more identity than just the women's vote. Protests were endemic and internationally the world teetered on the precipice of more war. With the conscience of the group, Frances Willard, now twenty-two years

dead, WCTU aims devolved. They did not welcome immigrants, did accept black members, but still had a very Southern view of menacing black men. The Klan in 1920 was at the height of its power and influence. And lest we forget, the Wets were constantly lambasting the Drys and seeds of doubt were sprouting everywhere the eye could see.

"You pay your money and take your choice."
Red Wing Daily Eagle *editorial cartoon, November 3,*

Comic songster Ernie Hare reacts to Volstead, 1920

POLITICAL WORDSMITHERY CHALLENGE!

In December 1923, a fellow who was more likeable than loudmouthed and carried with him an air of continuous bemusement put into motion an experiment he'd been considering.

The man, Delcevare King, a banking executive by trade, was known as a "big butter and egg man," a moving and shaking big man about town. King was fond of trying things out. He passed the Bar at Harvard, managed a big bank, and was admired for arranging dinners for disabled World War vets at his estate. He was often seen at newspaper-worthy charity events. He was always trying to right some wrong, or correct some course. One might mistake him for a gadfly or a society bon vivant—but for one thing. He didn't drink, didn't like drinking, didn't want drinking, no, not at all.

He joined the Massachusetts Anti-Saloon League and exceled in that clubby, organizational environment, too. The group selected him as its vice president. He had his bona fides. He'd been a member, in his hometown of Quincy, of the No-License League for twenty-four years. The Massachusetts Total Abstinence Society selected him as one of its directors. He was on the Board of the Scientific Temperance Federation, a WTCU spinoff that wasn't gender-specific. He was every bit the Organization Man.

Delcevare King in 1923

Previous to his current scheme, he'd protested at his alma mater, Harvard, over the Glee Club there caroling old Harvard college songs, in specific, one entitled "Here's to Johnny Harvard." Lines like these just drove old Del crazy:

"Oh here's to Johnny Harvard, fill him up a full glass,
Fill him up a glass to his name and fame,
And at the same time don't forget his true love;
Fill her up a bumper to the brim,
Then drink, drink, drink, drink,
Pass the wine cup free.
Clink, clink, clink, clink,
Jolly boys are we;
Free from care and despair,
What care we;
Still wine divine that brings us jollity"

For all his efforts, he failed miserably. Yet, he was bemused. His next experiment, foretold above, hit pay dirt well beyond anyone's expectations.

King publically prevailed upon the citizenry, amplified by the newspapers, to help. He was looking for a new word and was willing to pay for it. One hundred … no, let's make it TWO hundred dollars—in gold coin to be presented to whomever came up with the best new invective to describe any individual with a smirk on their face who knowingly flouted the National Prohibition Act. That wasn't exactly how he put it, but it's exactly what he wanted.

Challenge accepted! Between December 1923 and January 16, 1924 (the fourth anniversary of the Volstead Act) close to 40,000 suggestions were made; many letters and postcards listing several possibilities. The daily papers, having promulgated the whole debacle from the onset, did not shrink from editorializing on the project.

Rutland Herald

RUTLAND, VERMONT, FRIDAY MORNING, DECEMBER 14, 1923.

The Rutland (Vermont) Daily Herald: an artificial indignation against something that has been done as a matter of custom and private right for centuries ….”

THE AMERICAN ISSUE

A Saloonless Nation and a Stainless Flag

WESTERVILLE OHIO, JANUARY 25, 1919

The American Issue, an Ohio advocacy paper published by the Anti-Saloon League: “It is unfortunately true that in some circles it is not ‘bad form’ to go to a ‘cocktail’ or ‘wet’ party. It is not bad form to drink or even to show that you have been drinking—on the contrary, it is, in the atmosphere of this low grade of citizens, rather a smart thing to do.”

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER

New York, Saturday, January 5, 1924.

And the *New York Daily News* finished its editorial reportage: “We have a word … which we offer gratis. It ought to beat all the inventions of all the wordmongers in the country. The word is Prohibition. And the dome of the National Capitol now would be spattered with the blood of stabbed consciences of those who put it over on us but for the fact they have no consciences.”

Just as with passionately held beliefs today, arguments gave way to seething anger and statements made brashly. Arguments regarding prohibition from both sides remain relevant today, and the dissection of the minutest “certainties” and assumptions then still seem unsettlingly modern in 2020. The tendency to assert things out of anger leads to bad, sometimes dire arguments like this one, asserted by defenders of Prohibition when prodded to explain the loss, by the amendment’s effect, of personal liberty:

“There is no need for repeal or modification on the ground that prohibition infringes or limits personal liberty. Personal liberty is the freedom given a person by his government. Doing an act prohibited by the government is not the exercise of personal liberty, it is a crime. There is no such thing as an inalienable right. Persons have lawfully only such liberty as their government gives them, and only criminals take or exercise greater rights or liberty.”

From current perspective, this isn’t an argument made widely since Joe McCarthy was a senator. Via enflamed editorial exposition, however, this word contest did plumb those depths, as putative “object lessons,” one way or the other. The winning word, “Scofflaw” was merely designed to cast personal shame.

The mic-drop response to that particular shame voicing came all the way from Paris, France, a haven to American barmen who had fled the loss of their livelihoods at home. Within the blink of an eye, there debuted,

the "Scofflaw Cocktail" (page 245). It was response of a sort that would be echoed often into the tin ear of obsessed zealotry. What we hear less about are the terms of shame that didn't make the cut. I personally lament the lack of them in our language; Bootocrat, Lawjacker, Boozshevik, Patrinot, and Wetocrat among them.

As might be expected, the Wets retorted with a similar word contest for the Drys—not once but twice. First, some Harvard boys jumped in with bluebiddy, pokenose, reformaniac, sneerlip, snivelpest, and snoopergoop. The winning entry was "spigot bigot," which obviously did NOT enter the American-English lexicon in any notable way. Then, a second challenge from another quarter; Rose Scott, a middle-American housewife, announced her own competition. She has become something of an unsung hero to me. I can do no better than to give you her story, as printed verbatim in the *Sheboygan Press* of Friday March 7, 1924. (Spoiler Alert! In Rose's contest, "banbug" won.)

January 21, 1924, Middletown Daily Herald

AWAY, SCOFFLAW!

MRS. ROSE R. SCOTT

By ALEXANDER HERMAN
NEA Service Staff Writer

Saugatuck, Conn.—Scoffers of "scofflaw" are still on the hunt for a $100 word to stigmatize the ultra dry.

They are rallying from all over the country to the standard of Mrs. Rose R. Scott, a young mother here, who offers the prize for an antonym of "scofflaw"—the word which was selected recently to jibe at anybody opposed to the present prohibition laws.

"Never having partaken of any drink stronger than wholesome beer," she says, "not being in politics, nor a member of either wet or dry societies, my offer is sincere.

"I am a busy housewife. My main ambition is that my two little sons, Joseph and Richard, shall be brought up intelligently to respect the laws of our country. But I don't want them restricted when they are men. I intend to educate them in such a way that they will not need to be hedged in by laws to make them behave. I intend to train them in temperance and, by common sense, show them the evils of excessive drinking, something that all the laws in the world cannot do.

"When I heard that a commitee of dry advocates had got a word, 'scofflaw,' to make fun of those opposed to their views, I became angry. So I sat right down and made the offer of $100 of my own money."

Suggestions for the prize word are coming in from all parts of the United States, England and France. Among them are:

Antifree	Scoffright
Gloombug	Teapotter
Egotator	Antichtristian
Peeksniff	Gloombug
Forcelaw	Reformaniac
Hypocrobe	Crepehanger
Meddelinski	Slavelaw
Mustnot	Drybigot
Prohibocrite	Slopsop
Volpest	Gnatstrainer
Vexus	Sneaksniff
Censorpest	Fadfool
Drydespot	Graftlaw
Verboter	Rabidest
Taboozer	Dryscreamer
Anderson	Puritanic
Pureplus	Piffledud
Holipest	Pharisneak
Dumbat	Kiliright

The contest, announces Mrs. Scott will close on March 10, when a committee of newspapermen will select the winning word.

In the top image, there is one champagne bottle, moved around during the time exposure. Look directly up from the bottle to the wainscotting. The little sign there is detailed above.

In inset: Interiors, Harry's New York Bar, Paris, 1924. Bottom, Harry's; same location, 2019. Newspapers of the scofflaw era described this little sign in Harry's, and now an original, long lost photograph of it as been found and displayed here. All four cocktails are in this book.

Nevertheless, as these long-forgotten word creations go, I love and hug them all, wet and dry alike, as my own adopted dysfunctional children. And, not for nothing, but I consider myselfa *proud* Wetocrat.

ALL THINGS ARE NOT EQUAL

By the second half of the 1920s, the inconsequential grumbling about Prohibition had grown and become substantial. People who signed onto the "water wagon" had taken their chance to see if it made things better for them—or for anybody. Drys argued it had; Wets, that it hadn't. The brass tacks were that it merely had offset both the plusses and minuses, so if something got better, something else got worse. The seemingly ineffectual attempts to make the Volstead Act run smoothly, uniformly, and fairly acted as a cumulative drag on citizens' opinions and created a miasma of doubt and negativity about life in the United States under its imposition.

Rose Scott was a harbinger of this. No stated axe to grind, she was a modern woman of 1924. She was thinking of her kids while, literally and figuratively, looking forward to the future.

Women were the standard bearers of societal change from the post-Civil War era extending two decades into the twentieth century. They found their power, they got their vote, and ushered in the "City Beautiful" urban reform victory they had rallied for, made operative through Prohibition. Now, another decade on, experience cast a new perspective. While institutionally the temperance guilds stuck to their vision, some had personal changes of heart as regarding the 18th Amendment—and still others, like Scott, lacked the psychological impediments of prior advocacy as the country inched toward 1930.

WARN CAL. IN POWER SHORTAGE

3 CENTS THE SAN FRANCISCO CALL FIVE P.M. FINAL HOME

RUSSIANS FLEE BEFORE POLES

U.S. WOMEN GET VOTE

TENNESSEE COMPLETES AMENDMENT RATIFYING

26 Million Win Right to Vote by Tennessee Action

Korea Plot Against U. S. Solons

MAYS' TRICK WORK IN BOX BLAMED BY UMPIRES

'CORRIDOR' OF DANZIG IS CLEARED OF INVADERS

Tickle Found in Tickle Me' Theater Souvenir Flasks

STATE POWER MEN CALLED TO MEET SHORTAGE

MOVE FOILED TO EMBROIL AMERICA, JAPAN

Women first exercised their national right to vote, eleven months after the Volstead Act became active law, with the ratification of the 19th Amendment—just in time for a presidential election.

Despite the theatricality of still busting, barrel draining, and bar axing, as Prohibition settled in, illicit booze derived from booze-making in wheezy, smelly stills or being smuggled 'cross hill and dale, lake and sea were both understood to be predictably bad choices in terms of neat, problem-free capers. What did suit such tests was a focus on drum-quantity industrial quality ethanol. Not the denatured stuff, though crime syndicates which certainly had the funds to do it had gained the chemists' ability to re-nature wood alcohol and the laboratory isopropyl equivalent.

Such transactions provided essentially pure neutral spirits from which to "build" gins, rums, brandies, and whis-

Above: Five-gallon ethyl alcohol drum; Left: one gallon 190 proof jug; both, as shown are United States Pharmacological grade purity, both circa 1930.

kies. Even if they weren't of the quality of the real thing, when mixed into a cocktail, they could serve the purpose.

As far as liquor was concerned, this was a key impetus for crime syndicates to become more … corporate. Drums of industrial alcohol were concise entries in inventory ledgers. Nothing to hide, just routes to adjust and books to cook.

On the local level, there would always be scofflaws, rumrunners, bootleggers, and moonshiners. Moreover, drinkers would be killed by poisonous alcohol distillate. They'd get "Jake Leg" from unmoderated and adulterated additives like Jamaica Ginger compound profligately dosed in ferociously bad-tasting liquor of indeterminate origin. These issues were, as ever, the results

of sociopaths who cared not at all about what would happen once their product had been paid for. Be it a flavor-masker that in overdose-level quantities caused a state of paralysis, or wood alcohol that would outright kill you in the course of a drink, no reputable profit-seeking gangster wanted that. The last thing they needed was a public fearful of their salable product.

The public, given a broad subject to conceptualize in broad terms, see "crime" in total as a single adversarial threat.

Commercial Jamaica Ginger preparations, circa 1920s. Indicated for gas cramps, used in drops by bartenders for years. When doused in bathtub gin by bootleggers, it became a problem.

But then, like life itself, especially during Prohibition, crime took many forms: the guys who just wanted a drink; the rapists who couldn't help themselves; the spurned lover, the cornered, the identified; the needy; the sadistic; the deranged….

WOOD ALCOHOL
POISON
CAUTION
Not for internal or external use on man or animal. KEEP FROM THE EYES — CAUSES BLINDNESS. INFLAMMABLE — KEEP AWAY FROM FIRE.
ANTIDOTE—Give emetic of mustard,
(2 teaspoonfuls in water). Th
intervals as it helps to neutr
the poison in the
NET FL.
MOULTON'S
1604 N. PACE BLVD.
WOOD ALCOHOL
(Methyl Alcohol) (Methanol)
Methyl Alcohol not less than 97% by volume.
NOT FOR INTERNAL OR EXTERNAL USE ON MAN OR ANIMAL
POISON
DISTRIBUTED BY
NET CONTENTS
FLO. OZS.
FROM
Beaton
DRUG CO.
WOOD ALCOHOL
POISON
ANTIDOTE: Warm water and salt 2 teaspoonfuls to a tumblerful, immediately. Repeat at short intervals. Stimulate respiratory movement, give strong coffee.
Rx
PAXSON & ROCKEFELLER CO.
109 NORTH MAIN STREET
BUTTE, MONTANA

All of these continued to exist in dystopian interference with the efficient, large-scale criminality that stood a chance of morphing into quazi-legal capitalism without obstructing their admirably high profit levels.

The public had, by now, seen themselves cast as "the criminal element"—pawns in a larger doctrine well past its stale date. "City Beautiful" seemed so nineteenth century.

Cities had improved simply from ongoing, incremental optimization. And the family unit kinda sorta adjusted to include would-be strangers. Mainly, arguments in from all quarters, experience under the belt, there was a better understanding of the real impact of having legally interdicted practice that seemed more and more likely to have been human nature. And yes, the actual functioning government of the United States secretly wanted to wash its bicameral hands of the whole thing, too.

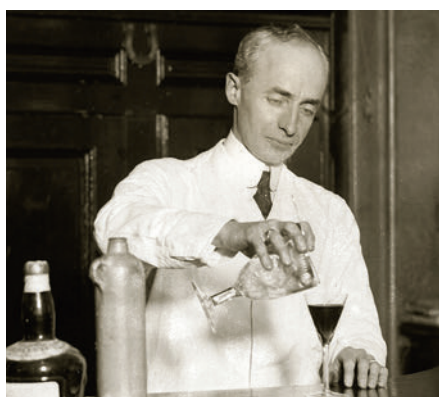
Wouldn't a swell, unencumbered cocktail be awfully nice right about now?

Clockwise from above: Flapper and boozebelt; garter flask; the boot in "bootleg;" how it worked; and a young lady with a hooch cane.

SO, WHAT'S TO DRINK?

In 1934, when Patrick Gavin Duffy's *Official Mixer's Manual* first hit the bookshelves, it was the first full year of legal drinking in the U.S.A., but his book was neither the first post-prohibition cocktail book, nor the most original. It was, for a very long period in subsequent cocktail history however, the best selling cocktail manual ever. It was also essentially a retread of the four-years-earlier British *Savoy Cocktail Book* by Harry Craddock (by the same publishing company) seeking to capitalize on American Prohibition repeal. That said, Duffy definitely added his own point of view in the introduction and advice-wise to the formulae. Beyond these benchmarks, it was also the very first cocktail guide Your Author ever encountered—almost fifty years ago.

Patrick Gavin Duffy, in apparently the only published photograph of him, circa 1910



Expatriate American Harry Craddock, bartending at the Savoy Hotel bar, circa 1930

As the one hundredth anniversary of Prohibition rolled around, Duffy's *OMM* seemed a solid go-to source of Prohibition recipes due to one specific Duffy-ism it offered. Duffy wasn't a modern-style bartender. There was no jocular palsy-walzy repartee between him and his clientele in his bar, or in his book. He was rather … stiff, even taciturn. Even in writing, his attempts at humor pretty much fell flat.

Maybe it was Prohibition, or emigration from Ireland that made him so self-protective. Aside from his public duties at New York's Ashland House in the 1890s or at the Lyceum, his own bar in the neighborhood, or years later, to the accolades for his aforementioned—if not entirely his own—book in 1934, he kept his opinions to himself, at least under his own name. He did care about the quality of his drinks and the way they'd affect his customers though, which brings us back to our cited "Duffy-ism."

While he positively mentioned Prohibition as a canvas for international bar craft to shine, he also decried the more reactionary drink recipes that resulted from the Volstead Act. In fact, he pointed out by name and recipe cocktails that he personally did not recommend. He notated them with a little degree (°) symbol. There were twenty-seven such drinks in the book and that figured to be an excellent place to begin a Volstead recipe section. Among this cache of cocktails, Duffy included one genuine classic, the Between the Sheets. He appeared to flag recipes that contained multiple hard liquor foundations, which made them, to some degree, liquor bombs. He also marked a number of recipes that were ultra-sweet, and some that perhaps ill advisedly contained eggs and cream. He didn't brand *all* such drinks mind you, just ones that "overdid" in his estimation.

The the inclusion of some of them here is simply to illustrate one *particular* trend in Volstead-era cocktails: that of nihilistic in-your-face insolence. All in all, *seven* of Duffy's "stay-away" drink recipes (including, of course, Between the Sheets) have been included in this book. For visual identification, a bomb symbol 💣 has been added to Duffy's cautionary drinks, and a spiffy top hat 🎩 to recipes that have long provoked (and invoked) Prohibition directly. Note that some of

Prohibition's finest creations are featured later in this book (The Scofflaw, Monkey Gland, 12 Mile Limit, 3 Mile Limit, Barnum Was Right, Boulevardier, and the Hanky Panky).

Speaking of the Scofflaw, late-breaking news from 1927 here. Quoting from *Barflies and Cocktails* by Harry McElhone that year:

"Hardly has Boston added to the Gaiety of Nations by adding to Webster's Dictionary the opprobrious term of 'scofflaw' to indicate the chap who indicts the bootlegger, when Paris comes back with a 'wet answer'—Jock, the genial bar-tender of Harry's New York Bar, yesterday invented the Scoff-law Cocktail, and it has already become exceedingly popular among American prohibition dodgers.

–*Chicago Tribune,* January 27, 1924"

The problem is, having now perused that massive Sunday edition of the *Chicago Tribune* carefully, there was no such mention in it. Not of "scofflaw," nor of Harry, nor Jock. Moreover, the *Trib*, having covered the subject tenaciously at every newsworthy incidence, the hyphenation of "scoff-law" is something the paper's proofreader would not have countenanced. The (and no pun intended) jocular wording and rather tardy reportage makes *this* reporter skeptical. Why tardy? Because the *Trib* had already reported the cocktail, in classic character, on the twenty-first, almost a week earlier. Lest this sound like a date quibble, the earlier report as a photographic clip:

"Scofflaw" Cocktail Gives Yanks Relief at Maxim's

PARIS, Jan. 20.—[Tribune Radio.]—Maxim's bar has invented a "scofflaw" cocktail, three parts rye, two parts French vermouth, a dash of lemon juice, and a dash of grenadine. The cocktail is most popular with American prohibition dodgers.

Another travelling Yank, Harry McElhone, tending bar at his "Harry's New York Bar" in Paris, circa 1920.

Of course, it could still be a mistake, a reporter's screwup, a newspaper misnaming by Harry, but though the cocktail world loves to credit Harry & Co., and though no less than Dale DeGroff asks, "Why mess up a good story with the facts?" the agony of being beaten to the (figurative) punch—by a Parisian

American Bar competitor, no less does seem to have old Harry in the hotseat, here ... Now, I'm not here to judge but … waitaminute! Yes, I am! *Moi accuser*? Oh *oui*, Harry, oh *oui*!

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J'Accuse...!

QUIT YER JIBBER-JABBERIN' AND SHOW ME THE DRINKS!

1920 PICK ME UP

- **¾ ounce (⅛ gill, 2 cl) London dry gin**
- **1-½ ounces (⅓ gill, 4.5 cl) Absinthe**
- **1 dash Angostura**
- **1 dash orange bitters**

- Shake in an iced cocktail shaker. Pour into a tall glass and fill with soda water.

–*From* Barflies & Cocktails*, 1927*

Notes: Adding a year to a drink's title both dates it very quickly and anchors it to whatever is going on at that time. In 1920, that would be Prohibition and women's rights. The 1920 Pick-Me-Up is a long (which is to say tall) drink that mimics more common dyspeptic remedies that lack the booze. Given all the events leading up to the cited year, it may have been just what the doctor ordered … with a prescription.

ATTACK COCKTAIL

- **1-½ ounces (⅓ gill, 4.5 cl) Calvados**
- **¾ ounce (⅛ gill, 2 cl) Sherry**
- **¾ ounce (⅛ gill, 2 cl) cognac**
- **1 dash anis (either anisette, or pastis, like Pernod, or Herbsaint. I like Marie Brizard Anisette.)**
- **3 dashes grenadine**
- **1 dash Angostura**

- Shake in an iced cocktail shaker, strain, and serve.

–*From* Barflies & Cocktails, *1927. Recipe courtesy of Johnny's Bar, Rue Port Mahon, Paris.*

Note: Virtually all the recipes you'll encounter in this book that specify "cognac" originally said "brandy." With a few very specific exceptions, I find generic brandy to be intolerable. Very young (VS) cognacs fill the cocktail need for me most of the time.

BARTON SPECIAL

- **2 ounces (½ gill, 6 cl) London dry gin**
- **1 ounce (¼ gill, 3 cl) Calvados or applejack**
- **1 ounce (¼ gill, 3 cl) scotch**

- Shake in an iced cocktail shaker, strain, and serve.

–From the Savoy Cocktail Book, *1930, and the* Official Mixer's Manual, *1934*

Notes: Harry Craddock says to shake, strain, and serve. But why not stir this one? Too much effort for too little drink?

For that matter, this is one of those all-but-flammable liquor bombs. Why not just serve it on the rocks and contemplatively sip it like a straight spirit in a tumbler? Your throat will thank you and, however you serve it, it's unlikely your stomach will give you the silent treatment.

Calvados and applejack are quite different considering they're made from the same fruit. I tend to like both versions, as both have their benefits.

BETWEEN THE SHEETS

- **1 ounce (¼ gill, 3 cl) cognac**
- **1 ounce (¼ gill, 3 cl) Cointreau**
- **1 ounce (¼ gill, 3 cl) blanco rum (I like Appleton's White Jamaican)**
- **1 goodly dash of fresh lemon juice**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass.

–From the Savoy Cocktail Book, *1930; and the* Official Mixer's Manual, *1934*

Note: In essence, this is a Sidecar adding white rum.

THE BUNNY HUG

- **2 dashes simple syrup**
- **2 dashes bitters**
- **1 dash Curacao**
- **1 wineglass applejack (In the Prohibition era, "wineglass" = 2 ounces [½ gill, 6 cl])**

- Shake in an iced cocktail shaker, strain, and serve in a small cocktail glass.

Garnish with cherry and lemon twist.

Notes: Uncertain origin, but this version was found in a suspiciously homemade cocktail list cautioning that "These recipes are intended for non-alcoholic beverages only!" and that "These recipes are recommended by world famous bartenders! Don't trust them!!"

The drink derived from a "modern" dance style of the teens and twenties. Drink and dance were regarded as brazen. Both became distinctly metaphoric of the flapper era; 1923 skiddoo!

THE BYRRH COCKTAIL

- **1 ounce (¼ gill, 3 cl) rye whiskey**
- **1 ounce (¼ gill, 3 cl) Byrrh (like Dubonnet but drier)**
- **1 ounce (¼ gill, 3 cl) dry vermouth**

- In mixing glass, ice, stir, strain, and serve in a cocktail glass.

–From Barflies & Cocktails*, 1927*

Note: Thanks to Haus Alpenz for making Byrrh available in the United States for the first time in half a century!

CAMERON'S KICK

- **1-½ ounces (⅓ gill, 4.5 cl) scotch, either blended or single malt, but mild**
- **1-½ ounces (⅓ gill, 4.5 cl) Irish whiskey**
- **¾ ounce (⅛ gill, 2 cl) lemon juice**
- **¾ ounce (⅛ gill, 2 cl) orgeat syrup**

- In shaker, ice, shake, strain, then serve in cocktail glass with a lemon twist.

–From Cocktails *by "Jimmy" Late of Ciro's, London, circa 1924*

Note: Orgeat is a classic, nonalcoholic, usually French, almond syrup that, when you look for it, ought to be readily available. It's a strategic advantage for any cocktail devotee's bar.

CARELESS LOVE

- **1 egg white**
- **1-½ ounces (⅓ gill, 4.5 cl) absinthe**
- **1-½ ounces (⅓ gill, 4.5 cl) London dry gin**
- **½ ounce (⅛ gill, 1.5 cl) simple syrup**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass.

–From Drawn from the Wood *by Frank Shay & John Held, Jr., 1929*

Notes: Frank Shay mainly wrote about songs and music (and "Careless Love" was a song). John Held, Jr., was an in-demand illustrator who concentrated on trendy societal satire. He developed the definitive image of the Flapper and made constant fun of Prohibition.

C.F.H. COCKTAIL

- **1-½ ounces (⅓ gill, 4.5 cl) Gordon Water (a Prohibition euphemism for London dry gin)**
- **¾ ounce (⅛ gill, 2 cl) Calvados**
- **¾ ounce (⅛ gill, 2 cl) Swedish Punsch**
- **¾ ounce (⅛ gill, 2 cl) fresh lemon juice**
- **¾ ounce (⅛ gill, 2 cl) grenadine (or less, to taste)**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass.

–From Barflies & Cocktails*, 1927*

Note: Thanks again to Haus Alpenz for the ready availability of the Swedish Punsch used here.

CUBAN BACARDI COCKTAIL

- **1 wineglass of Bacardi rum (2 ounces [½ gill, 6 cl])**
- **1 white of one egg**
- **½ ounce (⅛ gill, 1.5 cl) pineapple juice**
- **½ ounce (⅛ gill, 1.5 cl) orange juice**

- Pour all of the ingredients into a shaker and fill ¾ of the way with cracked ice.
- Shake rapidly a few times and serve.

–From Cheerio!*, 1928*

Note: Bacardi is specified, but modern white (blanco) Bacardi has less rum flavor than it did in 1928. I'd recommend the Bacardi-made, domestically available Havana Club white as an alternative.

DE RIGUEUR COCKTAIL

- **2 ounces (½ gill, 6 cl) scotch**
- **1 ounce (¼ gill, 3 cl) grapefruit juice**
- **1 ounce (¼ gill, 3 cl) honey syrup (half honey, half water boiled and cooled)**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass.

–From Here's How*, Judge, 1927*

DIABOLA COCKTAIL

- **2 ounces (½ gill, 6 cl) Dubonnet Rouge**
- **1 ounce (¼ gill, 3 cl) London dry gin**
- **2 dashes orgeat syrup**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass with a brandied cocktail cherry.

–From Barflies & Cocktails*, 1927; originated by Frank P. Newman in Paris*

EAGLE'S DREAM

- **1 egg white**
- **2 ounces (½ gill, 6 cl) London dry gin**
- **1 ounce (¼ gill, 3 cl) Creme Yvette or Creme de Violette**
- **1 teaspoon (5 ml) simple syrup**
- **Juice of ¼ lemon**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass with a brandied cocktail cherry.

–From Barflies & Cocktails*, 1927*

Note: There is a great Creme Yvette from the tragically late Rob Cooper of Cooper International Spirits and a Creme de Violette from Eric Seed at Haus Alpenz.

Dorothy Gish Cocktail

- **2 ounces (½ gill, 6 cl) white rum (I recommend Appleton's or one of the Havana Clubs)**
- **½ ounce (⅛ gill, 1.5 cl) orange juice**
- **½ ounce (⅛ gill, 1.5 cl) pineapple juice**
- **1 dash apricot liqueur (I recommend Marie Brizard Apry)**

- Shake in an iced cocktail shaker, strain, and serve in a small cocktail glass.

–From Cocktails by "Jimmy" Late of Ciro's, London, circa 1924

Lillian (top left) and Dorothy (below right), circa 1920

Notes: Dorothy Gish was a director and writer of stage and screen and a celebrated comedic actress in both realms as well. Like her older sister, the even more acclaimed Lillian, Dorothy was silent film royalty. Both were of the era where stagecraft equaled and often surpassed the accolades of film, and both actresses's did.

Lillian, of course, had a leading role in D.W. Griffith's *Birth of a Nation* (for more, see page 38). Both ladies were introduced to Griffith in 1912 and began acting for him at Biograph Studios. Dorothy excelled at comedy, and Lillian, at everything. However, it's worth noting that only Dorothy earned a cocktail that ended up being talked about in the twenty-first century!

Eve's Apple

- **Applejack (I use Laird's Applejack)**
- **Swedish Punsch (Kronan, from Haus Alpenz is excellent and available)**
- **Grapefruit juice, fresh or canned**

- Combine equal parts of the ingredients in an iced cocktail shaker, strain, and serve in a cocktail glass.

–From Here's How Again, *Judge, 1929*

Note: I use Laird's 100-proof Apple Brandy, the most applejacky applejack there is, but 80-proof Laird's Applejack is more common and less threatening.

GREEN FIZZ

- **1-½ ounces (⅓ gill, 4.5 cl) London dry gin**
- **½ ounce (⅛ gill, 1.5 cl) part green crème de menthe**
- **1 ounce (¼ gill, 3 cl) fresh lemon juice**
- **Simple syrup to taste**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass.

–From Cocktails *by "Jimmy" Late of Ciro's, London, circa 1924*

Note: What makes this a "Fizz"? Why, your imagination!

GREENBRIAR COCKTAIL

- **2 ounces (½ gill, 6 cl) sherry**
- **1 ounce (¼ gill, 3 cl) dry vermouth**
- **1 dash peach bitters**
- **1 mint leaf**

- Combine in mixing glass with ice.
- Stir and strain into a cocktail glass.
- Garnish with a second mint leaf.

–From Barflies & Cocktails*, 1927*

Note: This is a particularly uncommon cocktail, not the least reason being the use of Peach Bitters, a fairly rarified ingredient even then. I use Fee Brothers Peach Bitters.

GRINGO KILLER

- **1 ounce (¼ gill, 3 cl) pulque**
- **2 ounces (½ gill, 6 cl) tequila**
- **1 ounce (¼ gill, 3 cl) brandy**
- **1 dash of liquid marijuana**

Per *Barflies & Cocktails*, "Mexican Johnny O'Brien brings a breath, as it were, of the Rio Grande. Maybe all the revoluting down there can be traced to Johnny's 'Gringo Killer.' This, according to Johnny, is 'guaranteed to put a tarantula to sleep for a year.'"

Notes: Pulque is an alcoholic drink from fermented agave sap that has been a tradition in central Mexico for thousands of years. In the olden days, the sap was expressed by an elderly señora chewing the agave plant and spitting it into a bowl to ferment. It was then consumed as one drinks beer. It is milky and viscous with a yeasty, sour taste. Distilled agave ferments can accidentally turn into tequila or mescal, so watch out for the revenuers!

In crediting this cocktail, the writer named this O'Brien "Johnny," but I suspect he meant "Jimmie" O'Brien, the proprietor of O'Brien's Bar in Ciudad Juarez, Chihuahua, Mexico, during early Prohibition.

Jimmie O'Brien's Bar, Ciudad Juarez, Chihuahua, Mexico, circa 1920

THE HELL RAISER

- **1 tumbler dry gin (6 ounces [1-½ gills, 18 cl])**
- **1 bar glass Scotch (4 ounces [1 gill, 12 cl])**
- **1 whole egg**
- **1 bar glass lime juice (4 ounces [1 gill, 12 cl])**
- **1 teaspoon bar sugar**

- Shake in an iced cocktail shaker and strain into whiskey glasses with a couple of fresh ice chunks, then drink if you're up to it.

—*From* Drawn from the Wood *by Frank Shay & John Held, Jr., 1929*

THE I.B.F. PICK ME UP

- **1 glass cognac (2 ounces [½ gill, 6 cl])**
- **3 dashes Fernet Branca**
- **3 dashes Curacao**

- Shake in an iced cocktail shaker and strain into a Champagne flute or Delmonico glass (small highball).
- Fill with Champagne and serve with lemon twist.

–*From* Barflies & Cocktails*, 1927*

Note: "I.B.F." stands for "International Bar Flies," a social club founded by Harry McElhone, author of *Barflies & Cocktails*.

JAMAICA GLOW

- **2 ounces (½ gill, 6 cl) London dry gin**
- **1 ounce (¼ gill, 3 cl) Claret (or other light red wine)**
- **1 ounce (¼ gill, 3 cl) orange juice**
- **3 or 4 dashes Jamaica ginger**

- Shake in an iced cocktail shaker until very cold, strain, and serve in a cocktail glass.

–*From* Cheerio!*, 1928*

Notes: Don't let the appellation "Jamaica ginger" make you anxious. Correctly produced, it was just very potent, aromatic ginger root, macerated in 100-proof alcohol. The issues were poisoning the alcohol and adding bad additives to it. The U.S. pharmacological seal simply meant it was uniform, pure, and unadulterated. To make some yourself, steep a lot of fresh sliced ginger root in 100-proof vodka for a day or two. After that, refrigerate it. That's it. No sweetening, spicing, or fortifying. Just intense ginger flavor. Use it in dashes as the drink specifies.

THE LAST WORD

- **¾ ounce (⅛ gill, 2 cl) London dry gin (or genever)**
- **¾ ounce (⅛ gill, 2 cl) maraschino liqueur**
- **¾ ounce (⅛ gill, 2 cl) Green Chartreuse**
- **¾ ounce (⅛ gill, 2 cl) fresh lime juice**

- Combine all in a cocktail shaker with cracked ice.
- Shake and strain into a chilled cocktail glass.
- Garnish with a lime wedge and cocktail cherry.

Notes: A cocktail originally developed by Frank Fogarty, a vaudeville songster and comic, and offered at the still-extant Detroit Athletic Club, it was unique among Prohibition drinks for being specifically made with Club-synthesized bathtub gin.

Considering it also contained maraschino liqueur and Green Chartreuse—which I presume the Club did *not* make itself, my suspicion is that the "bathtub gin their bar used was probably the most rarified %$#@! bathtub gin that Wayne Wheeler would even have taken the joy in vilifying. As with a number of cocktails considered emblematic of Prohibition and the Volstead Act, it actually appeared earlier, a fact we know thanks to the elbow grease of St. John Frizell, a fine drink detective in his own right, on a Detroit Athletic Club menu in 1916, where the brand of gin then was not specified.

Above, Frank Fogarty, circa 1920
Below, Detroit Athletic Club, 1915

The Last Word saw public propagation thirty-plus years later when featured in Ted Saucier's 1951 cocktail book of recipes created and/or served at famous public houses, *Bottoms Up!* Its rediscovery benefiting the Great Cocktail Revival in the new millennium was at the hands of the great and justly famed barman Murray Stenson at Seattle, Washington's Zig Zag Café in 2004.

– This storied drink's inclusion here was at the specific and fervent behest of Tarus Balog, Viking, software magnate, and scofflaw booze promoter.

LEGION COCKTAIL

- **2 ounces (½ gill, 6 cl) sweet vermouth**
- **½ ounce (⅛ gill, 1.5 cl) cognac**
- **½ ounce (⅛ gill, 1.5 cl) Curacao**
- **1 dash Fernet Branca**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass.
- Briskly twist an orange peel over the surface and drop it in.

—*From* Barflies & Cocktails, *1927*

Note: This is a variation of the Hanky Panky Cocktail on page 225.

THE LIGHTNER SPECIAL

- **1-½ ounces (⅓ gill, 4.5 cl) absinthe**
- **Ginger ale or beer (whichever you choose, get a really gingery one)**

- Pour into a tall glass with fresh, cracked ice. Fill with ginger ale or ginger beer.

—*From* Cheerio!, *1928*

Notes: A favorite of Winnie Lightner, American stage and motion picture actress who was the first to be censored for what she said or sang on screen. Credit the Talkies for that. In a Vitaphone short, she sang "We Love It," "God Help a Sailor on a Night Like This," "That Brand New Model of Mine," and "We've Got a Lot to Learn." Citing the content of those songs, one state's censorship board held the film's release. She was perky and she was funny. The drink? It was sort of an Absinthe Shandy.

From a Broadway music store to the swankiest hotel in Havana . . . Winnie Lightner and Irene Delroy as amateur gold diggers . . . leaving a trail of roaring laughs behind them.
With the most gorgeous gowns ever seen in one picture, the funniest horse race ever run on any turf, and FULL COLOR to add zest and sparkle to this greatest of all laugh pictures, THE LIFE OF THE PARTY hits the high spot record for all time entertainment.
"Vitaphone" is the registered trademark of The Vitaphone Corporation. Color scenes by the Technicolor Process.
WARNER BROTHERS Present
"THE LIFE of the PARTY"
with WINNIE LIGHTNER
IRENE DELROY JACK WHITING CHARLES BUTTERWORTH CHARLES JUDELS
BASED ON THE ORIGINAL STORY by MELVILLE CROSSMAN
DIALOGUE AND ADAPTATION by ARTHUR CAESAR
DIRECTED by ROY DEL RUTH
A WARNER BROS. & VITAPHONE PICTURE

Warner Bros. The Life of the Party *advance, 1930*

LITTLE DEVIL COCKTAIL

- **1 ounce (¼ gill, 3 cl) dry gin**
- **½ ounce (⅛ gill, 1.5 cl) lemon juice**
- **1 ounce (¼ gill, 3 cl) white rum**
- **½ ounce (⅛ gill, 1.5 cl) Cointreau**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass with a lemon twist.

–From Cocktails *by "Jimmy" Late of Ciro's, London, circa 1924*

Note: This was another contemplation on Sidecar, variations of which included the Between the Sheets (page 87), the Loudspeaker, and the White Lady.

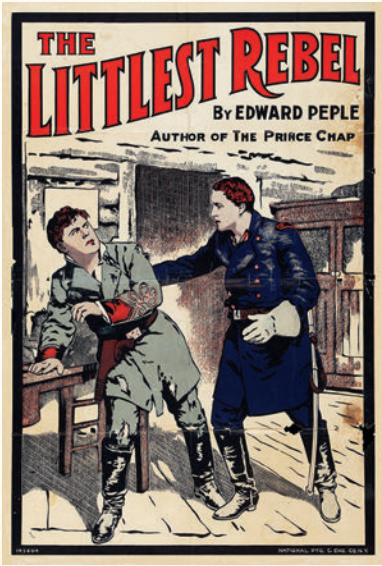
LITTLEST REBEL COCKTAIL

- **1-½ ounces (⅓ gill, 4.5 cl) applejack**
- **¾ ounce (⅛ gill, 2 cl) scotch (blended or mild single malt)**
- **½ ounce (⅛ gill, 1.5 cl) grenadine**
- **1 egg white**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass.

Notes: This Prohibition bomb commemorated the 1911–1912 run of the play of the same name. The cocktail saw print, courtesy of Patrick Gavin Duffy, a year earlier. Edward Peple, a Richmond, Virginia, novelist and playwright whose bread and butter were comedies and farces, opened his *Littlest Rebel* stage production in 1911 at Broadway's Liberty Theatre.

By the time producer Darryl Zanuck optioned the play rights for his 1935 Shirley Temple movie rendition, the country had already extricated itself from Prohibition and this cocktail was a mere footnote. Of the Shirley Temple film, the seven-year-old actress, perhaps apocryphally, was quoted as saying off-camera to associate producer Buddy DeSylva, "*Of course* the pardon has to be granted; we *can't* make a heavy out of Lincoln." El-oh-el!



Littlest Rebel *theater poster, 1911*

THE PEACHERINO

- **2 ounces (½ gill, 6 cl) Gordon Water**
- **2 ounces (½ gill, 6 cl) fresh lemon juice**
- **½ ounce (⅛ gill, 1.5 cl) peach juice**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass garnished with a lemon twist.

—*From* Here's How Again, *Judge, 1929*

PROHIBITION COCKTAIL

- **2 ounces (½ gill, 6 cl) Plymouth Gin**
- **2 ounces (½ gill, 6 cl) Lillet**
- **2 dashes orange juice**
- **1 dash apricot brandy**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass garnished with a lemon twist.

—*From the* Savoy Cocktail Book, *1930, and* The Official Mixer's Manual, *1934*

QUAKER'S COCKTAIL

- **1-½ ounces (⅓ gill, 4.5 cl) cognac (I use Hennessy VS)**
- **1-½ ounces (⅓ gill, 4.5 cl) rum (I like Pampero Aniversario from Venezuela)**
- **¾ ounce (⅛ gill, 2 cl) fresh lemon juice**
- **¾ ounce (⅛ gill, 2 cl) raspberry syrup (I like Smuckers' Red Raspberry syrup)**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass with a lemon twist.

—*From the* Savoy Cocktail Book, *1930, and* The Official Mixer's Manual, *1934*

QUARANTINE COCKTAIL

- **1 egg white**
- **2 ounces (½ gill, 6 cl) fresh lemon juice**
- **1 ounce (¼ gill, 3 cl) Gordon Water**
- **¾ ounce (⅛ gill, 2 cl) white rum**
- **½ ounce (⅛ gill, 1.5 cl) dry vermouth**
- **3 teaspoons (8 g) powdered sugar**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass.

—*From* Here's How, *Judge, 1927*

THE RED FLAG

- **1 ounce (¼ gill, 3 cl) white rum**
- **1 ounce (¼ gill, 3 cl) Gordon Water**
- **1 ounce (¼ gill, 3 cl) fresh lemon juice**
- **1 ounce (¼ gill, 3 cl) pineapple juice**
- **1 dash maraschino liqueur**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass.

—*From* Here's How Again, *Judge, 1929*

THE PUSSYFOOT COCKTAIL

- **1 ounce (¼ gill, 3 cl) fresh lemon juice**
- **1 ounce (¼ gill, 3 cl) orange juice**
- **1 egg yolk**
- **Dash of grenadine to taste**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass garnished with an orange wheel.

—From Cocktails *by "Jimmy" Late of Ciro's, London, circa 1924*

Notes: This is a non-alcoholic cocktail as befits its namesake. Not that I'm saying I've done this, but if I *were* to snub WEJ (more about him below), I'd add 1-½ ounces (⅓ gill, 4.5 cl) pisco to this recipe.

Now, the term "pussyfoot" predates Prohibition, but not by much. Teddy Roosevelt is said to have coined it to mean silently sneaking (catting) around. The Pussyfoot Cocktail was named for William Eugene Johnson, who had spent his early years as a schoolteacher and then a businessman in Lincoln, Nebraska. He was also among the most illustrious dry agents working under the National Prohibition Act. It was in that regard that he was better known as "Pussyfoot."

What the public perversely loved, like an old-timey reality show, were Johnson's strategies of entrapment as related in the papers. Whatever they thought about Prohibition itself, Pussyfoot was like vaudeville. He'd disguise himself and adopt a character that would make scofflaws and bar owners feel more at ease. One noteworthy instance was in Oklahoma Territory while policing federal territorial Prohibition.

As John Kobler's *Ardent Spirits: The Rise and Fall of Prohibition* related, one pool hall owner had declared that if Pussyfoot ever set foot in there, he'd shoot him on sight. Pussyfoot took that opportunity. Disguised and feigning drunkenness, he staggered into the pool hall, slapped a dollar bill on the bar, and loudly demanded some "real hell-fire." When the owner turned away for a bottle of red-eye, Johnson whipped out two pistols, pressed a muzzle against each of the barkeep's ears, and marched him straight off to the hoosegow.

President Roosevelt, a bit of a devil-may-care adventurer himself, may have been a bit delighted by Pussyfoot's antics. Teddy promoted Johnson to Chief Special Officer, extending his jurisdiction throughout all Indian reservations and all the federally held territories in the continental United States. Of course, Pussyfoot Johnson's utter contempt for due process was, for personal liberty advocates, less amusing. There is no record of what he thought of his cocktail. If only he'd seen mine.

William E. "Pussyfoot" Johnson, circa 1930

REFORM COCKTAIL

- **2 ounces (½ gill, 6 cl) sherry**
- **1 ounce (¼ gill, 3 cl) dry vermouth**
- **1 ounce (¼ gill, 3 cl) orange juice**
- **1 dash Angostura**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass garnished with a brandied cocktail cherry.

–From Cocktails *by "Jimmy" Late of Ciro's, London, circa 1924*

THE REVOLVING DOOR

- **1-½ ounces (⅓ gill, 4.5 cl) rye whiskey**
- **1-½ ounces (⅓ gill, 4.5 cl) fresh lemon juice**
- **1-½ ounces (⅓ gill, 4.5 cl) maple syrup**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass garnished with a cinnamon stick.

–From Here's How Again, *Judge, 1929*

THE THIRD RAIL

- **1-½ ounces (⅓ gill, 4.5 cl) white rum**
- **1-½ ounces (⅓ gill, 4.5 cl) Calvados**
- **1-½ ounces (⅓ gill, 4.5 cl) cognac**
- **1 dash absinthe**

- Stir in a mixing glass with ice, strain, and serve in a cocktail glass.

–From the Savoy Cocktail Book, *1930, and* The Official Mixer's Manual, *1934*

THE RISING SUN

- **2 ounces (½ gill, 6 cl) cognac**
- **½ ounce (⅛ gill, 1.5 cl) pineapple juice**
- **½ ounce (⅛ gill, 1.5 cl) Curacao**
- **2 dashes grenadine**
- **3 dashes Angostura**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass with a lemon twist.

–From Cocktails *by "Jimmy" Late of Ciro's, London, circa 1924*

THE RITZ MILLIONAIRE

- **1 egg white**
- **2-½ ounces (⅝ gill, 7.5 cl) rye whiskey**
- **2 dashes curacao**
- **1 teaspoon (5 ml) grenadine**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass.

–From Barflies & Cocktails, *1927*

STOP YOUR SNUFFLING NOW

- **2 ounces (½ gill, 6 cl) bourbon whiskey**
- **2 lumps of sugar**
- **Juice of 1 lemon**
- **4 ounces (1 gill, 12 cl) boiling water**

- Stir, drink, repeat until you are upright again.

–From Drawn from the Wood *by Frank Shay & John Held, Jr., 1929*

Note: This is a nice little illegal hot toddy just in case the gangster in you gets the sniffles.

THE TANGLEFOOT

- 1 ounce (¼ gill, 3 cl) Bacardi Rum
- 1 ounce (¼ gill, 3 cl) Swedish Punch
- ½ ounce (⅛ gill, 1.5 cl) fresh lemon juice
- ½ ounce (⅛ gill, 1.5 cl) orange juice

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass with a lemon twist.

Note: This is one of the four Prohibition cocktails to appear on the famed 1924 Harry's New York Bar showcard (see page 78), along with the Twelve Mile Limit (page 263), the Scoff-Law (page 245), and the IBF Pick-Me-Up (page 86).

TWO BROKEN LEGS

- 1 ounce (¼ gill, 3 cl) 100-proof vodka or clean grain neutral spirits
- 4 large shards of cracked ice
- Sweet cider (alcoholic or not)

- Fill tumbler and serve.

–From Drawn from the Wood *by Frank Shay & John Held, Jr., 1929*

THUNDERCLAP

- 1 ounce (¼ gill, 3 cl) gin
- 1 ounce (¼ gill, 3 cl) Cognac
- 1 ounce (¼ gill, 3 cl) rye whiskey

- Combine in a rocks glass with cracked ice and stir.

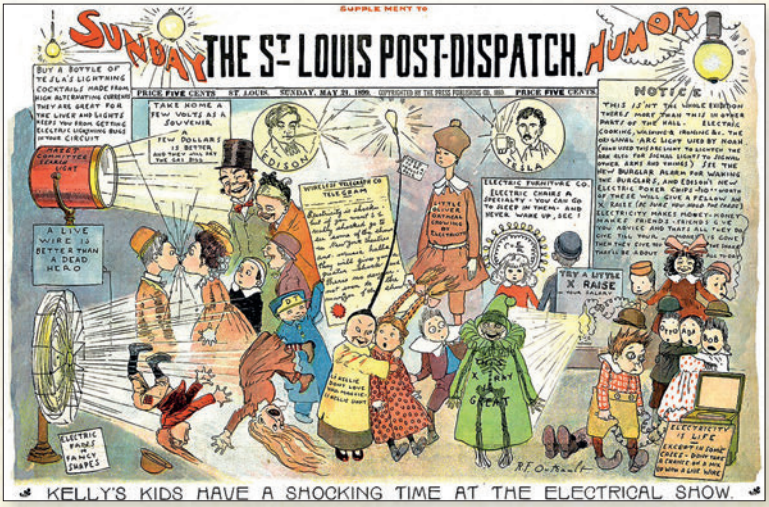
–From the Savoy Cocktail Book, *1930, and* The Official Mixer's Manual, *1934*

TRURO PICK ME UP

- 2 ounces (½ gill, 6 cl) rye whiskey
- 1 dash of Worcestershire
- ½ teaspoon (2.5 ml) chili sauce
- Juice of half lemon

- In a small tumbler with cracked ice, stir and serve.

–From Drawn from the Wood *by Frank Shay & John Held, Jr., 1929*



THE VOLSTEAD COCKTAIL

According to *Barflies & Cocktails*, "This cocktail was invented at the Harry's New York Bar, Paris, in honor of Mr. Andrew J. Volstead, who brought out the Dry Act in U.S.A. and was the means of sending to Europe such large numbers of Americans to quench their thirst."

It calls for Hercules, which is believed to be a red vermouth or other aperitif wine containing yerba maté as a key ingredient. It does not appear to have lasted very long on the market, but the idea of it, and experiments with the concept by Erik Ellestad, suggest that it was a persuasive idea.

Although no one alive today has ever tasted it or really has any idea of its *specific* flavor nuance, the union of yerba maté with a spiced, fortified wine base suggests a narrow range and minimum likelihood that, in a cocktail, it could work as described. It seems worth playing with as an otherwise extinct alternative cocktail ingredient at minimum.

A simple try, for instance, might include a red/sweet vermouth or an aperitif bitters like Punt e Mes or St. Raphael, infused with yerba maté to add both tea flavor and a caffeine boost. The aperitif wine then imparts spice and integrations of flavors.

THE NECTAR OF THE GODS
Hercules
ENERGIZING
NUMATEA
APERITIF
(strength n.e. 42° proof spirit)
Recommended by Doctors the world over for its beneficial heart and nerve-supporting qualities.
Drink "Hercules" before each meal
And see how fit and well you feel!
DRINK IT PLAIN
(a small piece of lemon added), as the most beneficial and invigorating Apéritif; and let it assist your digestion (improved by being iced);
or as DELECTABLE HEALTH COCKTAILS
"Hercules" and Gin.
"Hercules" and Whisky or Brandy, etc.
Pour a DESSERTSPOONFUL ONLY of Gin, or Whisky, Brandy, etc., into a cocktail-glass — fill up with HERCULES (improved by being iced), add small slice of lemon;
or as "HERCULES" LIQUEUR DIGESTIVE
A cocktail-glass of Hercules, add a dessertspoonful ONLY of Benedictine or Curaçao, etc.
Sole Producers:
E. & F. NEWALL LTD. (Estab. 1866)
Numatea Products, 10 PHILPOT LANE, LONDON, E.C. 3

"Here's Health—"
in delicious, beneficial,
Hercules
Unique
WINE APÉRITIF
THE NECTAR OF THE GODS
gladdens the palate, gives new life and vitality, and Promotes the Joy of Living. Make acquaintance with this delightful Apéritif and find a real friend for life.
CLUBS, HOTELS, RESTAURANTS and BARS serve Hercules—plain, or mixed with any spirit. Sold in bottles price 6/6 (half bottles 3/6) by
WINE MERCHANTS, STORES and LICENSED DEALERS throughout the Country. If any difficulty, apply for name of nearest agent to E. & F. Newall Ltd. (Dept. T), 10, Philpot Lane, LONDON, E.C.3 (Proprietors also of world-famous "Newall's IT" Vermouth).

DELICIOUS
HEALTH-COCKTAILS
Create Fitness, Kill Fatigue & Promote the Joy of Living.
Served by Clubs, Hotels, Restaurants and Bars everywhere
—or you can
MIX THEM AT HOME
by adding to a glass of
"HERCULES"
Malt-Wine Apéritif,
a dash of your favourite spirit—Whisky, Gin, &c.
"Hercules" Wine Apéritif (alcoholic strength over 25°) is obtainable from all leading Stores and Wine Merchants price 6/6 per Bottle. If any difficulty in obtaining send 6/6 and address of your Dealer to the Sole Proprietors:
E. & F. NEWALL, LTD. (Dept. 11), 10, Philpot Lane, London, E.C.3.

It's unlikely that you'll land too far from the effects and the flavor profile of the mysterious Hercules.

Former Savoy Hotel head barman, Joe Gilmore, had two things to say about the stuff: One was that it did not taste like Dubonnet. That I believe. As quinquinas go, Dubonnet is so light, it wouldn't be hard to convince that it contained no quinine at all. St. Raphael or even Punt e Mes seem more likely to me to combine with enough yerba maté to create a boozy, more dignified Red Bull of its era.

I'm more skeptical of Mr. Gilmore's second comment, which was that Hercules was a see-through light pink.

On this, I think he's mistaking one thing he encountered for another. Like Caperitif, for instance. There is a sense that Hercules was a bit of a shoestring operation and, as best we can tell, no beautiful full-color illustrations were done.

I have but one additional coda of opinion to offer before moving on, and that's my alternate recipe. Throughout this book, I've tried to stay true to the traditional proportions of recipes, leaving to myself, yourself, and all readers to adjust to taste and effect as they see fit. That said, Volstead Cocktail #3 is how I'd mix this oh-so-theoretical cocktail for reasons of flavor, potency, and Volstead vituperation.

VOLSTEAD COCKTAIL #1

- **½ ounce (⅛ gill, 1.5 cl) rye whiskey**
- **2 ounces (½ gill, 6 cl) Swedish Punch**
- **1 ounce (¼ gill, 3 cl) orange juice**
- **1 ounce (¼ gill, 3 cl) raspberry syrup**
- **1 dash Marie Brizard Anisette**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass with a lemon twist.

–From Barflies & Cocktails*, 1927*

VOLSTEAD COCKTAIL #2

- **3 ounces (¾ gill, 9 cl) orange juice**
- **1 ounce (¼ gill, 3 cl) lime juice**
- **2 dashes Hercules**

- Combine in cocktail shaker with cracked ice, shake, and strain into a cocktail glass.

–From the Savoy Cocktail Book*, 1930, and* The Official Mixer's Manual*, 1934*

VOLSTEAD COCKTAIL #3

- **2 ounces (½ gill, 6 cl) cognac**
- **1-½ ounces (⅓ gill, 4.5 cl) orange juice**
- **½ ounce (⅛ gill, 1.5 cl) lime juice**
- **1 to 2 dashes Hercules**

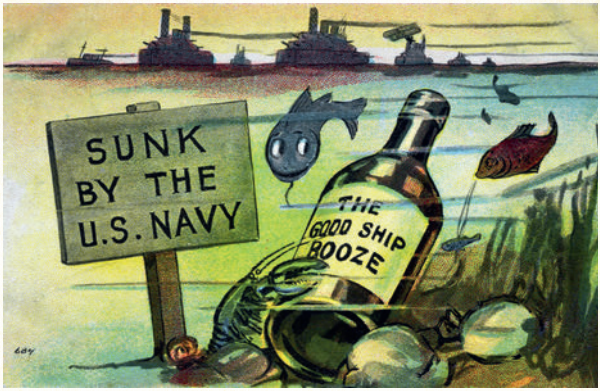
- Shake in an iced cocktail shaker, strain, and serve in stemware.

TWELVE MILES OUT

- **1-½ ounces (⅓ gill, 4.5 cl) white rum**
- **1-½ ounces (⅓ gill, 4.5 cl) Swedish Punch**
- **1-½ ounces (⅓ gill, 4.5 cl) Calvados**

- Stir on ice, strain into cocktail glass, and serve with an orange twist.

–From the Savoy Cocktail Book, *1930, and* The Official Mixer's Manual, *1934*



WARD EIGHT

- **2-½ ounces (⅝ gill, 7.5 cl) rye whiskey**
- **1 ounce (¼ gill, 3 cl) fresh lemon juice**
- **1 ounce (¼ gill, 3 cl) orange juice**
- **½ ounce (⅛ gill, 1.5 cl) grenadine**

- Shake in an iced cocktail shaker, strain, and serve in a cocktail glass with a lemon twist.

–From Cocktails *by "Jimmy" Late of Ciro's, circa 1924*

Note: Originated between 1918 and 1922, possibly in the 8th ward of Washington D.C.

THE WAYNE WHEELER WINE CUP

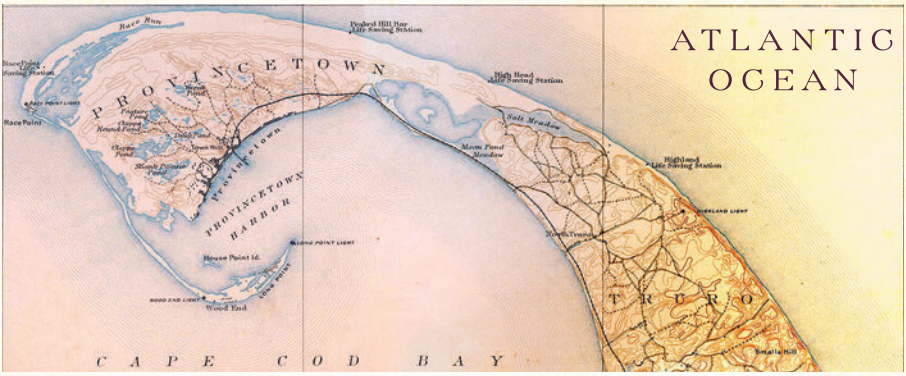
"Invented in the presence of that stern mother of invention, Necessity."

- **1 ounce (¼ gill, 3 cl) 100-proof vodka or clean neutral spirits**
- **3 ounces (¾ gill, 9 cl) Catawba grape juice**

- Shake in an iced cocktail shaker and strain onto fresh cracked ice in small goblet.

–From Drawn from the Wood *by Frank Shay & John Held, Jr., 1929*

Notes: Wayne Wheeler was the executive council for the Anti-Saloon League. Much as Andrew Volstead was a model for the cadaverous "Mr. Dry," Wheeler was cast as the Cheshire zealot who, once public sentiment had turned against temperance and prohibition, would advocate for stiffer, more threatening terms of incarceration. He was a



life-long adversary of beverage alcohol consumption, no matter the public reaction. So, more than territorial limits, citation of the taciturn Volstead, or the sardonic burlesque of the vilifying "scofflaw," Wheeler was a visceral unambiguous target for an offending drink to be christened with his name.

The man was a target by making the otherwise lawful American citizen a scofflaw, a target, themselves. No matter that he came by his disaffection honestly, these were just the cruel equations that sought the poles of conflict. The Bureau of Prohibition began adding sickening-agents to industrial alcohol to penalize use in beverages. Wheeler *opposed the use of non-fatal substances*, arguing that poisoning industrial alcohol was "an acceptable measure because the government was under no obligation to protect the lives of its citizens if they broke the law by consuming alcohol." When the number of alcohol drinking deaths rocketed to between 10,000 and 50,000 lost lives, Wheeler argued that, ipso facto, the victims had committed suicide by knowingly contravening the law. If he didn't make himself miserable with such attitudes, misery was just taking its time catching up to him.

Six years before the ignominy of Prohibition Repeal, his wife would die in a kitchen fire, her father would die of a heart attack trying to help her, and Wayne Wheeler himself would succumb later in that same year, 1927, as he watched his own life's work teetering before the flames itself.

What value of honor lies in indulging over others' misfortunes? Mr. Wheeler, like "Mr. Kurtz" in Joseph Conrad's *Heart of Darkness*, been altered by his circumstances, power, and choices; Wheeler had devolved from idealist to ideologue. There is no question that he had harmed people who, but for Prohibition, were innocent. Some of them had reason to be glad he had died, whatever those final circumstances.

Creator of the Wheeler Wine Cup, Eben Given, was a gent from Truro, Massachusetts, a drinking conclave that also included Frank Shay and sometimes John Held, Jr. You may recall the name from the "Truro Pick-Me-Up" earlier in this book. Given died in 1980 at eighty-five years old. I like to suppose he died unburdened in his heart by conscience of past decisions.

UNLIKELY SAVIORS

There had been Anti-Prohibition groups since before Prohibition was any more than a theory. The distillers themselves were quite articulate. In 1929, George Coes Howell, a distiller himself, published a book entitled *The Case of Whiskey*. As one might expect, he voiced themes of self-reliance, education, commonsense and, in one notable passage, liberty.

"I hold … that there is a personal liberty in this matter—a domain that must not be invaded by sarcasms, nor by sundry obvious influences brought to bear upon us. Leave to every man his personal and individual liberty. Diminish his temptation by persuasion, by good reasons, and by kindly influence, but not by authority, not by coercion."

For a proud distiller who never sought to produce anything but a good and valued product, the choreography of the entire Prohibition dance must have felt like a very personal affront. Arguments like Howell's (replete as they were with statistical analysis,) were not the final pathway to the repeal of a Constitutional Amendment moving in the minds of the citizenry from unthinkable to desirable—logically, emotionally, and personally.

This brings us back, at least symbolically, to Rose Scott, thinking of her kids and looking to a future she'd want them to inhabit. It seems ironic that women initiated the advocacy that would eventually lead to the strictures of National Prohibition, but it would be poetic justice that women like Scott would again

Pauline Sabin on the cover of Time*, July 18, 1932*

congregate to unshackle personal liberty once again.

The Women's Organization for National Prohibition Reform (WONPR) was founded, in 1929, by Pauline Sabin, a sharp, charismatic, socially prominent, politically connected woman who happened to be the darling niece of the Morton Salt empire's mastermind. Sabin had initially supported prohibition, thinking it would eliminate the temptation of drinking from her children's lives. Instead, she realized it wasn't taken seriously and that, she said, "children are growing up with a total lack of respect for the Constitution and for the law" as

a result. The social status of the initial WONPR membership roster attracted press coverage and more membership.

The Association Against Prohibition, a gender-neutral group (almost all men) that had existed since 1918, initially helped finance WONPR operations, but the latter organization grew so quickly it soon was unneeded. Within three years, as Repeal was poised to pass, the Women's Organization for National Prohibition Reform had exploded into a powerful one-and-a-half-million-member organization, triple that of the WCTU. It led the way to Repeal.

RULES COMMITTEE 17th ST. PARLOR
NOMINATING COMMITTEE JEFFERSON ROOM
POLITICAL ACTIVITIES COMM. PAN AMERICAN ROOM
RESOLUTIONS COMMITTEE CHINESE ROOM
PUBLICITY COMMITTEE 17th ST. PARLOR

Above: Women's Organization for National Prohibition Reform in Washington D.C., Pauline Sabin, center, 1932. Left: WONPR Nominating Committee members, 1931. Below: WONPR official bus and members.

The Great Depression began with the massive October 24, 1929, stock market plunge. Black Thursday. Newspapers initially understated it, presuming simple market volatility, but as its effects spread without diminishing, the worst financial collapse in the world to date is best remembered by the second string of papers and their ominous black, page-covering headlines.

Employment line, 1932. Photograph by the Brown Brothers.

As if the U.S. had been smote with a biblical plague of locusts, a massive searing drought hit the plains states, the so-called breadbasket of America, and it too lasted, becoming a great and desolate dustbowl. Farms were lost and abandoned. More people, families, with no direct connection to the markets, were reduced to rock-bottom subsistence as they hung on and finally fled. Banks couldn't help. They too were laid bare by the economic crash in the financial markets and collapsed. For whatever consolation it gave, it would be the eventual death knell for the 18th Amendment, too.

Dorothea Lange, Tractored Out, *abandoned tenant farm, Childress County, Texas, 1938*

WHEN THE IMPOSSIBLE BECOMES INEVITABLE

The Depression was the straw that deflated the Prohibition camel's hump. It took burgeoning public disaffection to a stress level like a pressure gauge in the red. And the gangsters … What? Were you expecting more gangsters? Dear Reader, you already know them. Every gangster movie, every tommy gun, every fedora … you've seen it all, nothing to add. Still, Prohibition was like Viagra for the gangster population. The very least I can do is to list the names of the most famous of them: Al Capone, Dutch Schultz, Lucky Luciano. Meyer Lansky, Johnny Torrio, Arnold Rothstein, Bugs Moran, Nucky Johnson, Albert Anastasia, Frank Nitti, Dean O'Banion, Big Jim Colosimo, Frank Costello, Bugsy Siegel, Legs Diamond, Joe Masseria, and Baby Face Nelson, among many, many others. Pretty Boy Floyd and Bonnie and Clyde had far more connection to the Depression and the Dustbowl than to Prohibition. And John Dillinger spent most of Prohibition in prison.

Newspaper readers loved the serial spectacle, pulps made the killers into antiheros, and the public followed their exploits like soap operas.

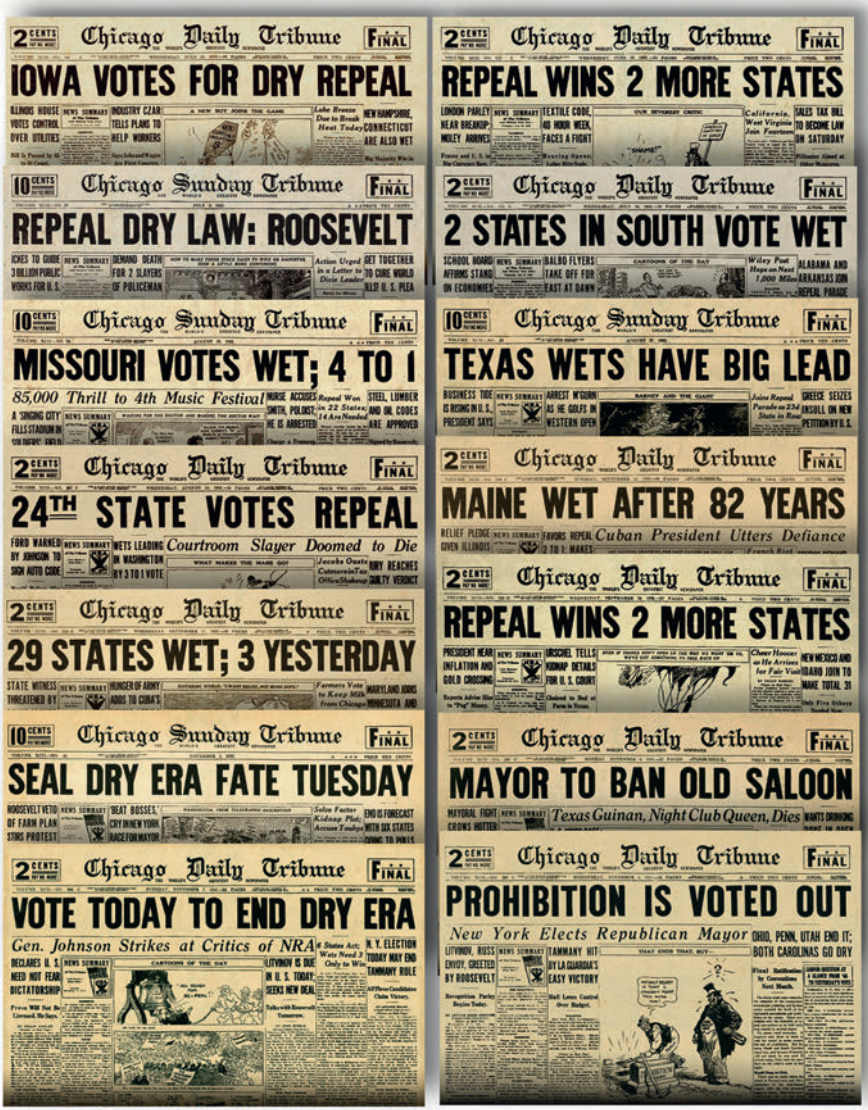
The reality is, gang violence was splashy and colorful, but like all loud, violent, dangerous, and threatening words, actions, and displays, then and now, they made themselves larger than they actually were. Crime, running like a corporation—that was the ticket.

That's when and why J. Edgar Hoover & Co. started using the term "organized crime." Nobody would have called criminal activity "organized" before that. No matter; they'd be out of the liquor business before they knew it.

The process of extricating America from the 18th Amendment may have been less arduous than enacting it, if we are to count the earlier state-based alcohol prohibitions and the wartime legislation. Nevertheless, reformers had been advocating some sort of alcohol prohibition since the 1870s.

The concerted steps toward the repeal of the 18th Amendment were many, from 1932 to the requisite ratification in 1933.

To best illustrate those steps, here are every Repeal-step headline along the way, from motivating advocacy to Repeal enactment, in one of America's great newspapers.


Chicago Daily Tribune
IOWA VOTES FOR DRY REPEAL
Chicago Sunday Tribune
REPEAL DRY LAW: ROOSEVELT
Chicago Sunday Tribune
MISSOURI VOTES WET; 4 TO 1
Chicago Daily Tribune
24TH STATE VOTES REPEAL
Chicago Daily Tribune
29 STATES WET; 3 YESTERDAY
Chicago Sunday Tribune
SEAL DRY ERA FATE TUESDAY
Chicago Daily Tribune
VOTE TODAY TO END DRY ERA
Chicago Daily Tribune
REPEAL WINS 2 MORE STATES
Chicago Daily Tribune
2 STATES IN SOUTH VOTE WET
Chicago Sunday Tribune
TEXAS WETS HAVE BIG LEAD
Chicago Daily Tribune
MAINE WET AFTER 82 YEARS
Chicago Daily Tribune
REPEAL WINS 2 MORE STATES
Chicago Daily Tribune
MAYOR TO BAN OLD SALOON
Chicago Daily Tribune
PROHIBITION IS VOTED OUT

Repeal rendered the Volstead Act inoperative. The process of repeal, though perhaps swifter by comparison, can best be illustrated by examination of contemporary newspaper reports as they occurred. *The Chicago Tribune* was selected because its headlines regarding the subject were so expressive, and with them, they follow the entire process, beginning to end.

Some states, with their statewide prohibitions, ignored the process. There are and have been vestiges of Prohibition law right up and into the twenty-first century.

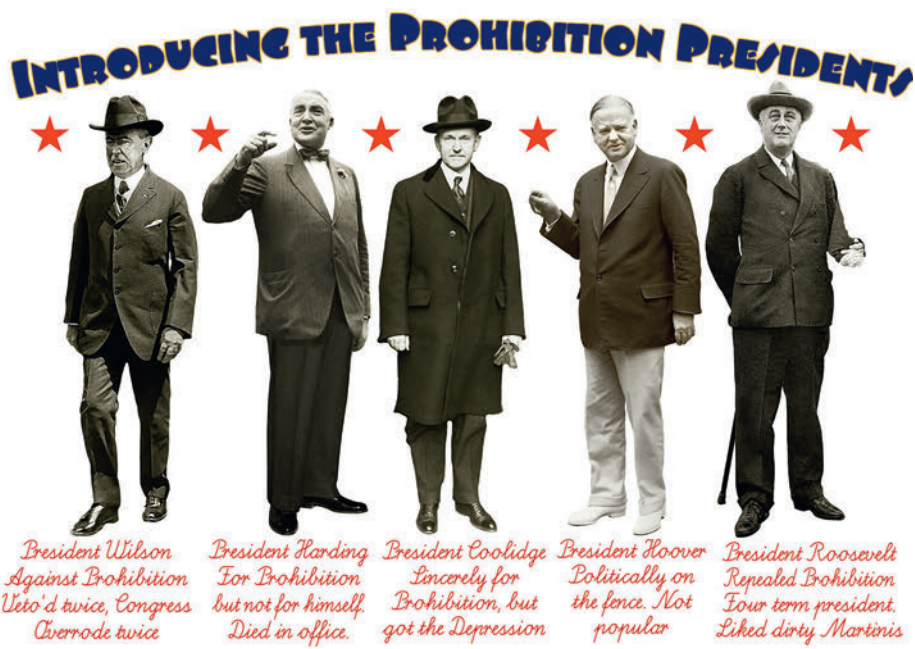
At the time of Repeal, The Anti-Saloon League, the Prohibition Party, and the WCTU just watched in horror. They still exist today, legacy recipients of most-all remaining opponents of alcohol consumption.

It seems only proper to conclude our Prohibition narrative with some festive repeal imagery. Nonetheless, we also must bear in mind that genuinely, as least at the beginning, it *was* a Noble Experiment.

When it ended, these were the first lines of the *New York Times* on the day of repeal.

"Repeal of the 18th Amendment means the end to the most far-reaching social experiments in the history of the world. It has lasted nearly fourteen years. Never before had there been such an attempt to regulate the habits and customs of a nation of 120,000,000 persons of such varied racial strains by sumptuary legislation. It was the first time the power of the Federal Government had been exercised to reach into the private lives of the people of the States on any such extensive scale."

Russell B. Porter, New York Times, *November 8, 1933*



PROHIBITION FAILED!
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Please do something about it
It is your chance - Vote the Straight Democratic Ticket

1934
GREETINGS

COCKTAIL ARCHAEOLOGY

A TRIP DOWN MIXOLOGY LANE

The legal cocktail returned in 1933, looking a bit pallid in the shadow of the Great Depression.

Yet, with the stock market crash in 1929, talkies the same year, and Prohibition's repeal at the end of 1933, the cocktail's appeal *was* unequivocal. It was escape, the ultimate fantasy.

More than twenty bar guides were published in the months following Repeal; their contents were mightily inviting. Good liquor and faraway cordials with their strange-sounding names beckoned, and drinks of the sort not seen in more than a decade were enthusiastically mixed. Radio, movies, songs, newspapers, and periodicals announced their return; we were all now part of the grand cocktail club. Why not?

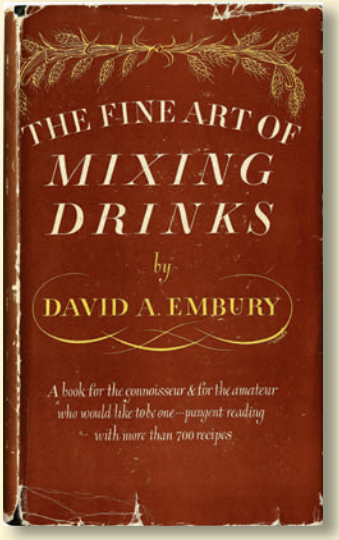
Cocktails symbolized a better world to come, a rainbow around the corner, and they actually produced physical euphoria.

There was the same guilelessness in these hopes as was seen on the faces of early television game show contestants. Cocktails were legal again. And midway through Franklin Roosevelt's second term, the Depression was done for.

WHAT COULD GO WRONG?

The spirits of choice for both cocktails and straight drinking evolved over the span of American history. When the first colonists arrived, it was brandy. When importation proved problematic, it turned to rum. Over time, we made our own native spirits: first applejack, and then American whiskies made from rye, wheat, and corn. By the beginning of the twentieth century, the crafting of rye and bourbon whiskies had become an art.

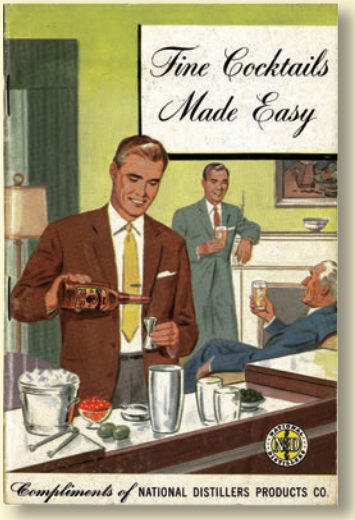
These spirits were hands-down the most popular, straight or mixed, and might have remained so to this very day but for a series of unfortunate events, miscalculations, and a lack of forethought. By the 1940s, cocktails were being undermined in a much stealthier manner than legislation, and less by design than happenstance. Whiskies require aging, and that takes time. Aging is what makes these spirits mellow and flavorful. The minimal distilling done during Prohibition dramatically cut down on the stored stocks of aged whiskey, and, as the whiskey makers would soon discover, there would be little time to ramp up production following Repeal. The onset of World War II brought an end to whatever optimism sprouted as a result of National Recovery. Widespread rationing was again instituted, and most alcoholic distillate was sent overseas for medical or industrial use, as it had been during the First World War.



As the war ended, life (and alcohol supplies) began, seemingly, to normalize. By the postwar era, there were thousands of published cocktails, in addition to the mere ten written by Jerry Thomas in 1862. With the publication of the seminal book *The Fine Art of Mixing Drinks* by David A. Embury (Doubleday, 1948), a third species of cocktail writer emerged, what I call the aficionado class.

> **Embury was not a bartender. He was not a journalist. He was a lawyer. Just as Wallace Stevens, a respected insurance executive, wrote poetry, so Embury wrote about cocktails simply because he wanted to.**

No ax to grind, he just had some definite opinions about something he enjoyed. This was more than mere popularity … the cocktail had stitched itself into the fabric of national cultural identity—from being reviled to getting fan mail.



Behind the scenes, however, distillers were getting anxious about their meager stocks of aged spirits. They came up with a plan—actually, two plans—which they instituted before the war and redoubled thereafter. First, they started heavily marketing blended whiskey, which consists of a little aged whiskey and a lot of grain-neutral spirits. Neutral spirits require no aging and get no flavoring. They are just raw, clear alcohol. Therefore, the liquor companies could double, triple, quadruple, or more the longevity of their aged whiskey stocks as well as the speed at which their product could be produced. It doesn't take much time to distill neutral spirits and no time to age. Add a little aged whiskey and off to market! To this blended whiskey approach, they then pitched an alternative drinking style: the highball. Take a shot of blended whiskey; add some soda water or ginger ale and a tall glass with ice cubes. Light! Refreshing! Casual! Modern! So went their mantra.

Then they *really* did it. They found an ethnic spirit that didn't call for aging. It was smooth, unlike plain neutral spirit distillates, and had a very light flavor. This spirit had been a dismal failure in the past. Nobody knew quite what to do with it, and the cocktails calling for it mixed it with gin, which totally covered it up.

These execs thought perhaps it could be used instead of gin, or whiskey, for a big savings. So again they went into marketing overdrive, and that's how vodka was reborn in America.

Only the liquor industry hadn't thought through the consequences. Oh, Americans took to the blended whiskey and the vodka all right (after some initial growing pains). In so doing, they eventually lost their taste for the flavor of aged alcohol, and really for alcohol at all. Add orange juice to vodka and it tastes pretty much like orange juice. The desire was for the effect, not the flavor. This could not have disturbed the liquor companies too much, because after all, they were selling cheaper product and lots of it.

Consumers didn't stop with vodka. Because they didn't like the flavor of hard alcohol anymore, they turned to wine, which finally, after Prohibition, began to evolve into a mature industry as the grapevines in American vineyards themselves matured. They didn't stop there either. Beer got lighter with a lower alcohol percentage. Nor was that the end of it. If people didn't like strong alcohol flavors anymore, why drink at all? The whole subtext of lighter drinks eventually made transparent that which once had been hidden by cultural overlay: alcohol dependency.

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FREE SAMPLE

GOLDEN TREATMENT FOR THE LIQUOR HABIT

GOLDEN TREATMENT is absolutely non-injurious to the most delicate system. It has no taste or odor. This is but a trial treatment to show how easily and secretly it may be given in food or drink, and cannot be expected to do what a full treatment will do.

DIRECTIONS FOR THIS SAMPLE.

If given secretly:—One Powder in a cup of *hot* tea or coffee, or other favorite beverage, at each meal; or it may be mixed with soft food. If taken with full knowledge and consent of patient:—One Powder dissolved in half teacup of *hot* water, three times a day, before meals. *Fuller directions and suggestions accompany the full treatment.*

DR. J. W. HAINES CO., Glenn Building, CINCINNATI, O.

By the late 1960s, much of a generation eschewed alcohol in general and cocktails in particular, considering them old-fashioned and establishmentarian.

They turned instead to *counter*cultural inebriants.

The Revolution to Mixed Drinks
Spirit of '76
HAPPY HOUR
BARGUIDE
The Top 15 Cocktails
Ranked by Sales
and their recipes
Recipes for the new "in" drinks
By Cities
Learn How to improve Your Drinks — the Secret of the "pros"

THE 1970s WERE A DARK ERA FOR COCKTAILS.

> **They still carried the scent of conservatism and the stale pointlessness of an old-man bar.**

Tall, bland, sweet drinks were in. The classic cocktails withered on the vine as the old bartenders retired and their young replacements learned only the bare minimum of old recipes and virtually none of the careful techniques of preparation. Why should they? Nobody ordered any of *that* old stuff anymore. Vodka-based, weak, sweet, and fruity (or disguised Mickey Finn–strong)—that was the '70s.

The 1980s saw the beginning of a massive downsizing and global consolidation of the liquor industry. Brands died. Whole varieties of liqueurs were either irretrievable due to lack of distribution (the conglomerates wanted only the most profitable brands) or simply defunct victims of the new American taste bud. Then, toward the end of the '80s, a curious thing happened. A pendulum, which had swung so ponderously and far from us in its sweep that it erased itself from memory, began an inching return.

I believe it was at one of the mid-priced hotel chains somewhere in the Midwest where I first encountered the seeds of the rebirth of the cocktail. I caution that what follows is rank theorization on my part, but I was there and I believe it. A food and beverage manager (hypothetically) says:

"Hey, I have an idea. I bet this new generation of drinkers would really get into cocktails if we could just get them past the fuddy-duddy name. I've found that while they wrinkle their noses at 'cocktails,' they perk up at 'martinis.' They are getting nostalgic for their vision of the 1950s' martini parties they've seen in old movies. Say 'cocktail' and they think geezer bar. Say 'martini' and they get this image of clean, retro sophistication. Only problem is, I suspect none of this crowd has actually ever *had* a real martini most likely, and if they did, it would knock 'em on their ass. WAY too strong. They'd run away screaming. So I say this: Let's mix a little vodka and some liqueur shaken and strained in a stemmed cocktail glass and call it a fill-in-the-blank Martini.

Hey look! They're drinking it! They like it! Let's add some fruit juice this time and do a whole menu of them. Make 'em big. Little drinks will seem stingy.

Man, these are selling like hotcakes. Let's rename some old cocktails 'martinis.' You want to make one with milk in it? Go ahead! Anything goes now!"

So it went. By the early 1990s there was a definite, resurging nostalgia for the trappings of cocktail culture.

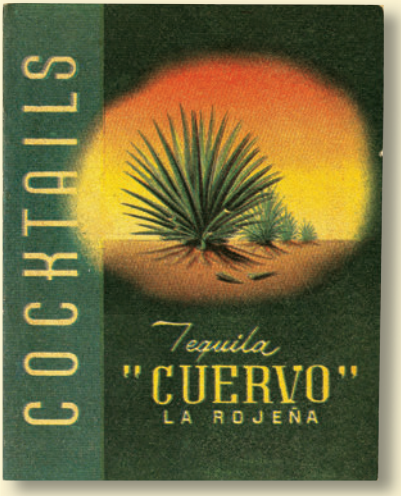
In the '60s, the oh-so-wrongheaded Martini, which was mainly vodka on the rocks, ruled. But finally by 1990, we were beginning to witness an incremental return to the genuine methods of serving cocktails, sans ice, in stemware. But the utter lack of sophistication underlying drink mixing in the early years of what would eventually become the great cocktail revival would take years to cure. The quasi-classic approach to cocktail *preparation* as practiced in the many halls of stemware assured the right glass, but drinks were still too sweet and too large to maintain a proper chill. They virtually assured a drunken hangover. Bartenders still thought they were cool waving a vermouth bottle near an inverted road cone of vodka and putting it away. And the quality of their contemporary recipes was mediocre and uninspired. Although adept at wielding trendy proprietary liqueurs, they'd largely lost the ability to use the generic mainstays of old, such as crème de cacao, apricot brandy, and sloe gin. Who but the old-timers knew the proportions to mix, the volume to aim for, and the very techniques of stirring and shaking long enough and with enough ice to maintain the proper chill? Personally, I yearned for the day when no bar erroneously asserted that it was acceptable or profitable to use the vile, artificial, corn syrupy sweet-and-sour mix in lieu of fresh-squeezed fruit juices and pure simple sugar syrup.

BARTENDING HAD STILL NOT YET REAWAKENED AS A CRAFT OF PROFESSIONALS BEYOND A FEW OASES.

In the nineteenth century, temperance notwithstanding, the proud bartender was considered on par with a fine chef, a creative professional of impressive caliber.

For many, into the '90s, it was merely a temp job between other professions. Margaritas were then what the Mai Tai sadly became thirty years before. The tropical potions of the Tiki/Polynesian drink movement of the 1940s and '50s began as carefully crafted, festive punches that packed a punch but were rife with traces of hidden and persuasive flavors. By the 1990s, the Mai Tai had become a generic orange catchall for any fruity-sweet sucker punch in a bucket. Likewise, the sweet-and-sour mix in the contemporary Margarita combines with the generous portion of triple sec to make a drink as tart and flavor-dangerous as sweet lemonade. They taste "good" like the candied soda pop we were accustomed to as children. The *original* Margarita was actually a cocktail, probably the *last* classic cocktail from the golden age. It was a small drink, shaken with ice,

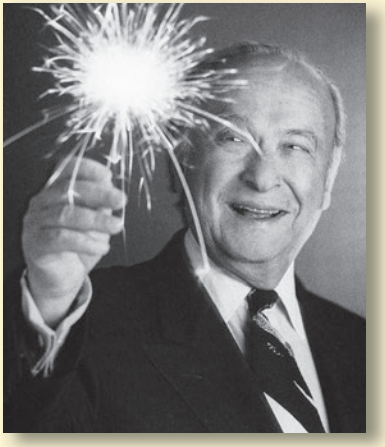
strained, and served up in a martini glass. It contained no margarita mix; it didn't need it. It was simply a portion of blanco tequila, Cointreau, and fresh lime juice. You could taste *everything* in this drink, and if it was too sour you could adjust down the lime. Too strong? Add less tequila. Too sweet? Cut back on the Cointreau. It was easy, and it contained no disgusting preservative-laden sour mix.



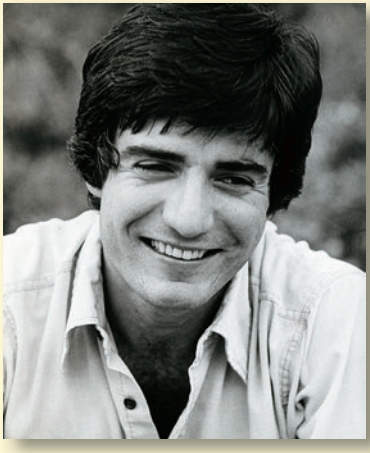
It is a delicious drink this way, as was its father, the Sidecar, and its granddaddy, the Brandy Crusta. Is it any wonder the public was beginning to look back to a time when drinks were something a bit more special?

Liquor companies were also looking back. They noted that people were drinking less, but perhaps they'd pay more to drink better. Beginning in the late 1980s, we began to see single malt scotches, the likes of which were *rarely* seen on these shores (though they were always preferred in Scotland). It occurred to Kentucky distillers that *all* bourbon was single malt by law and perhaps it was time to again engage the tastes of the American consumer for real domestic whiskey. It wasn't long before American whiskies of a quality not seen since the end of Prohibition (and now possibly better) were again on the shelves. The same thing began to happen for virtually all spirits: gin, tequila, rum … even vodka.

Meanwhile, in New York, concurrent with the new decade, the tutelage of one particular neophyte by a seasoned old-timer with a vision was beginning to work some momentous magic. Legendary Manhattan restaurateur Joseph Baum instructed a young Dale DeGroff to locate a copy of Jerry Thomas's *Bon-Vivant's Companion*. DeGroff headed off to the bookstores with no idea he was looking for a 130-year-old book. When it eventually came into his hands, the nature



Joe Baum



Dale DeGroff, circa 1975

of what cocktail bartending once was hit him full force. As he matured into a serious barman, he extolled the virtues, not only of the old drinks, but also of the fresh juices and preparation methods once used out of necessity. He gained a following. On the opposite coast, I was researching and defining obscure and defunct ingredients. I was calling liquor manufacturers, trying to find what was still made and to cajole the resurrection of what wasn't. Spirits were improving across the board, and slowly that new generation of drinkers was maturing—and beginning to gain some insight into what makes a cocktail or "martini" good. Bars were again stocked, and the bartenders again waved shakers with purpose. The confluence of our actions and those of others like us might never have occurred if it weren't for the rise of the Internet and the World Wide Web.

The results were gradual, but the realization was sudden: We ceased to be lone voices, and the few of us connected by this strange new online tether found in ourselves a community ... a global community.

It was slow going. As a matter of fact, our aspirations for a cocktail renaissance only substantially came to fruition in the early 2000s. I am told *Vintage Spirits & Forgotten Cocktails* played a part in this, but the truth is, it was time. Everything from Paul Harrington's book *Cocktail* to Philip Collins's *Art of the Cocktail* to Bill Grimes's *Straight Up or On the Rocks* to the wildly enthusiastic old crowd at the AOL Spirits & Cocktail forums, Gary Regan and myself among them … all of these demonstrated that we had finally, *really* caught the public's imagination. Likewise, bartenders all over the world have been looking beyond their training and their former presumption that to make something genuinely good meant making less money. Quality takes more time, right? Fresh juices are more expensive, right? The public really can't tell the difference, can they? Volume is the way to profits, isn't it? What bliss a little perspective is.

Learn to savor the spirits of rum, gin, brandy, whiskey, and the entire spectrum of deeply flavored drink constituents. Vodka cocktails will never teach you anything.

Cocktails Redux

By the calendar, we are more entering the third decade of the third millennium. Let's check in on the cocktail once again. For something that's been around for 220 years, it's looking pretty darned healthy. I hope I look that good when I'm that age. It has truly travelled around the world and burrowed deeper under the epidermis of global culture than ever before, and I'm not just talking about Screwdrivers or Rum & Cokes. Our little band of classic cocktail upstarts have spawned what is now a huge ands successful enterprise, one that, centrally, across our capitalistic planet, is profitable. Since I pled the case for artisanal drinks like the ones featured herein in 2003, the viewpoint has been incorporated into all but the most tone-deaf of distilled spirit marketing plans, and *all* upscale bars are making recipes with spirits that are both better by far than the same sorts of venues were making in the 1960s through the 1980s, and to some extent, both before and after. At this juncture, *these are* the glory days of the respected and respectable cocktail. That's a high bar in a time when alcoholism is also a serious and corroborated issue. The hard fact, even given our enhanced understanding of the cocktail as art, is that no art style lasts forever. If it lasts long enough to be referenced in latter-day expressions of creativity, if it is covered as a serious movement in literature and reference works of the future, that is the best anyone can hope for. Did you like Cubism? You can gaze at it in mute admiration, but the real milieu is over. Intrigued by Film Nor? Pfft. It's done. Carried away by Italianate architecture? Passé.

> **We should revel and recognize being in the middle of the vibrant time we inhabit, because it's all called "the passing parade" for a reason.**

And the best way to fully embrace that joy is to do it right. Can you believe they are still chugging out new vodka brands? They are flavoring whiskey, and hawking sweet, insufferably named liqueurs and novelty beverages as the profit-driven tin-ear intoxication factories they are. When, like cigarettes, they really do stop marketing to teens and tweens, we'll look back at this magic milieu with just that much more love and pride. Let's try to live up to that.

And with that, a toast! Here's to you; here's to us all.

SEELBACH
SECRET
CHATHAM SPECIAL
VESPER
ALGONQUIN
FRED COLLINS FIZZ
GEORGIA MINT JULEP
LEATHERNECK
PICON PUNCH
STRAITS SLING
MOSCOW MULE
MOTHER-IN-LAW
ALAMAGOOZLUM
EGGCLUTTER

THE ALAMAGOOZLUM COCKTAIL

1946 leather-bound limited edition

INGREDIENTS:

- ½ egg white
- 2 ounces (½ gill, 6 cl) genever gin
- 2 ounces (½ gill, 6 cl) water
- 1-½ ounces (⅓ gill, 4.5 cl) Jamaica rum
- 1-½ ounces (⅓ gill, 4.5 cl) yellow or green Chartreuse
- 1-½ ounces (⅓ gill, 4.5 cl) gomme syrup
- ½ ounce (⅛ gill, 1.5 cl) orange curaçao
- ½ ounce (⅛ gill, 1.5 cl) Angostura Bitters

◆ Shake very hard and long in a large iced cocktail shaker and serve tremulously into several previously chilled cocktail glasses.

The banner year of 1939 saw not only the futuristic wonder of the New York World's Fair but also the publication of a book to delight all cocktail explorers, a book unlike any other before or since. Whereas the World's Fair looked to a glorious future, this tome looked back to travel glories redolent of the Orient Express. However, each stop in *this* travelogue was punctuated by a cocktail. *The Gentleman's Companion*, or *Around the World with Jigger, Beaker and Flask* (1939), was authored by one Charles H. Baker, Jr. He was an editor for *Town & Country* and wrote for *Gourmet*, *Esquire*, and other magazines.

He wrote *The Gentleman's Companion* in a sly nineteenth-century style calculated to frame each recipe in glorious, mysterious adventure. Not all of his drinks really stood up to the effective presentation, but those that did were real finds, backstories and all.

Such was the case with the Alamagoozlum Cocktail, or as Baker titled it, "J. Pierpont Morgan's Alamagoozlum: the Personal Mix Credited to that Financier, Philanthropist, & Banker of a Bygone Era."

Chartreuse bottle, cellar of J.P. Morgan circa 1900, Hiram Walker Orange Curaçao circa 1956, cocktail shaker circa 1917, Mar-Sé simple syrup circa 1940, Angostura Bitters circa 1912, Geneva Gin circa 1902, Red Heart Rum circa 1945

This cocktail breaks common rules of sensible drink making. It contains an inordinately long list of ingredients, including a horrendously large jolt (½ ounce [⅛ gill, 1.5 cl]) of Angostura Bitters. Oh, but this potion supercedes such rules! It's quite a production, but well worth it.

This, you see, is the first (but not the last) drink in this book to call for egg white as part of the recipe. *Raw* egg white. Truly, the Alamagoozlum is an excellent example of how this occasionally maligned ingredient actually works in cocktails. It creates a border of soft foam. It gives the mouthfeel of each sip a soft silkiness. It embraces the other ingredients, unifying them. What it does *not* do is add flavor (like scrambled eggs, were you thinking?). It also doesn't make the drink feel slimy. And last of all, it doesn't give you food poisoning: If you refrigerate your eggs, and if you bought them a week or less ago, you can bank on it. I will say this often, albeit for different reasons, in this book: Be brave. For more directions (and therapy) on eggs in cocktails, see the Delicious Sour (page 179).

As configured, you will get about three cocktails out of this recipe, but—to you neophytes out there—you really can't divide an egg white into even halves, so you're either going to risk messing with the classic recipe or you'll have to make *six* of 'em! No matter, gather two or three close friends 'round. You'll want seconds.

If there are any questions why this is a forgotten cocktail, I'm guessing you dipped into the genever early.

I don't really know whether Charles Baker visited all the places he wrote of, just as it's by no means clear that J.P. Morgan himself sipped this nectar before he departed this life in 1912. As the great cartoonist and philosopher Abner Dean once wrote, however, "Don't think—dream."

Charles H. Baker, Jr., author of The Gentleman's Companion *book series, and the editor of* Town & Country Magazine*, circa 1940.*

DRINK NOTES

Gomme used to be a solution of sugar, water, and gum Arabic (gum equaling gomme), but it's just simple syrup now. You can make it yourself, but it isn't expensive to buy either. The real trick is not to buy syrup made from high-fructose corn syrup. Hold out for the stuff made from pure cane sugar. The reason they originally added gum Arabic was for emulsification, to give a smoother, silkier feel on the tongue. In fact, gum Arabic was added to syrup for much the same reason the frightening substance (egg white) was added to the drinks themselves.

THE ALGONQUIN COCKTAIL

Old Bridgeport Rye Whiskey distilled 1917 and bottled 1924 (making it, per the National Prohibition Act, "medicinal" spirits), cocktail shaker: Forman Bros. circa 1936, Tales of a Wayward Inn *(the story of the Algonquin Hotel and its "Round Table" by its owner and manager, Frank Case) 1938; Vitrac dry vermouth, circa 1940, and assorted fountain pens, '40–'50s.*

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) rye**
- **¾ ounce (⅛ gill, 2 cl) dry vermouth**
- **¾ ounce (⅛ gill, 2 cl) pineapple juice**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Your Doctor prefers this one ungarnished and unvarnished.

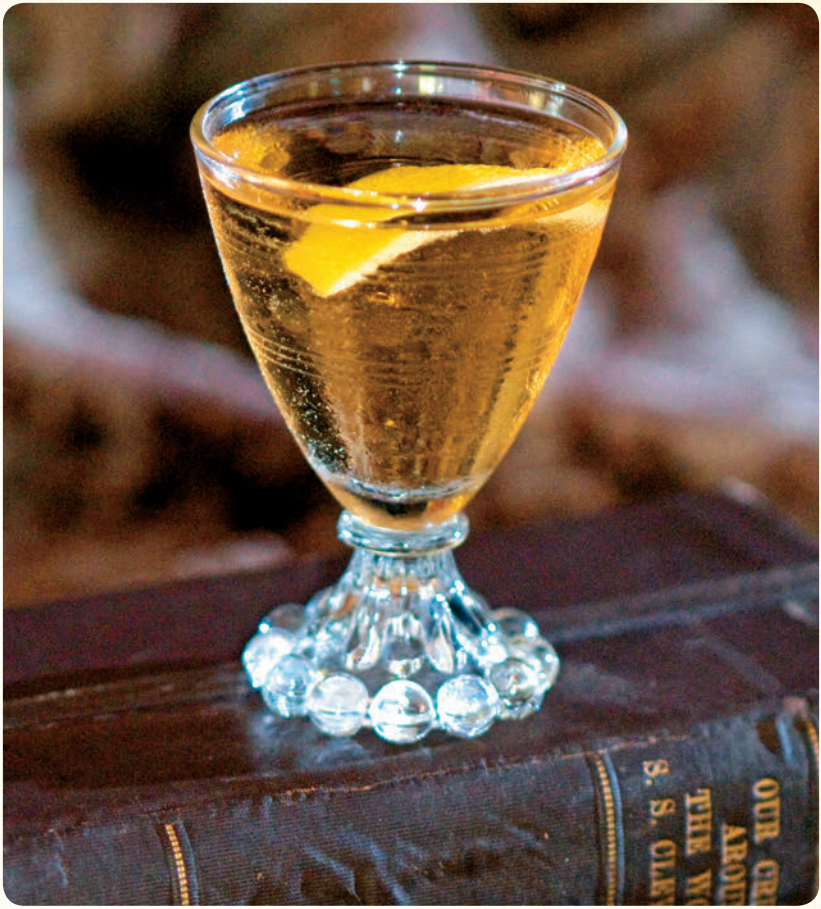
Named for the New York hotel that was once home to the Algonquin Round Table—both the piece of furniture and the archetypes of ruthless literary cleverness. Dorothy Parker, Robert Benchley, George Kaufman, and Edna Ferber were among the latter. The hotel is still there, but alas, the table, the wits, and the original bar are all long gone. The drink still conjures visions of the group, though I doubt many in the Viscous Circle consumed it.

DRINK NOTES

Add a couple dashes of peach bitters and the drink becomes a Queen Anne.

One final item of supreme importance: How long have you had that dry vermouth? Months? And it isn't refrigerated? Throw it away. No, I mean RIGHT NOW. March yourself right over to that sink, and dump it, but save 1 ounce (¼ gill, 3 cl) of it in a measuring cup (I'll explain later). Now, to the store with you! Your local grocer is fine; the popular liquor store you frequent is even better. Find the smallest bottle of dry vermouth they sell, any brand will do, but I recommend Noilly Prat. Race it home. Now inhale the aroma of the old vermouth in the measuring cup. Now uncap and inhale the scent of the new. Put the new bottle in the fridge and wash out that cup. I don't think I have to say another thing.

Mural of the original Algonquin Round Table members holding court by Natalie Ascencios



THE AMAROSA COCKTAIL

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) gin**
- **1-½ ounces (⅓ gill, 4.5 cl) kirschwasser**
- **1-½ ounces (⅓ gill, 4.5 cl) Amaro Cora**

- Stir well and enthusiastically.
- Strain into a stemmed glass of your choice, but use something pretty, because this cocktail has a very pretty color.
- Twist a small lemon peel directly over the drink and drop it in.

Every doctor needs a Materia Medica. One of this Doctor's favorites is the rather uncommon *Café Royal Cocktail Book*. It was published in London in 1937, the festive coronation year of King George VI, though it owes as much to the National Prohibition Act, repealed in America four years earlier. This recipe book was the unofficial tome of the UKBG, the United Kingdom Bartenders Guild of which you will hear much about in this book.

As I examined the recipes in the *Café Royal Cocktail Book*, I began noting all the ingredients we couldn't get anymore: Secrestat Bitters, Khoosh Bitters, groseille syrup, gomme syrup, Pricota … and here I was staring at another, in the Amarosa Cocktail. The Amarosa called for a mere three ingredients: gin, kirschwasser, and Cora Bitters. It looked, however, like a cocktail that would never again be sipped given the long-gone Cora. I'd noted as much in CocktailDB.com, giving these bitters our defunct skull icon. When confronted with such unobtainables, my therapy has always been to obsessively search for old bottles of them. Every few months I'll give it a try and usually nothing comes of it, but gazing at the Amarosa recipe drove me again to the search.

What th…?! There was an Argentine auction website with a really old-looking bottle of Amaro Cora for sale. AHA! I speak Spanish not nearly as well as I perform brain surgery, so I placed a call to fellow cocktail maven, friend, and Spanish speaker, Robert "Magoo" McCarthy. "Look at this!" I beamed. "I must have it!" I pronounced. Magoo performed the auction particulars for me and in short order I had won. I sent money using the site's indecipherable money transfer system. Now the seller was contacting me. I was in the United States? Why, he couldn't send it there! Couldn't I read the auction terms? (Well, actually, no.) Magoo couldn't help; I didn't even get my money back. Well, as they say, when life gives you hemlock, make hemlock tea! Back to the search engine I went. I didn't care if I had to search a thousand sites, I WAS going to find myself some Amaro Cora!

The answer to my primal scream was a lot calmer and more straightforward than I expected. Once I searched for Amaro Cora instead of the anglicized "Cora Bitters" up popped an Italian site; the manufacturer's site. Cora, as it turns out, wasn't defunct after all. Then, as if fate were apologizing to me for Argentina, up popped another link for Cora, in English, for sale, in the U. S. of A. "Eureka!!!" I screamed, scaring my cats. I called the place in New York. Would they ship? They would. It was even inexpensive. So, in time I got to make my Amarosa Cocktail, invented sometime in the mid-1930s by one "H. Losappio."

Well, it turns out the Amaro Cora was a digestif bitters, sweet and with a lovely flavor. Containing such a large proportion of it though, the drink was too sweet. To tame it a bit, I initially (and immediately) considered 2 ounces (½ gill, 6 cl) of gin, 1 ounce (¼ gill, 3 cl) of Cora, and 1 ounce (¼ gill, 3 cl) of kirsch. This was quite harsh; the gin and kirsch made a sharp metallic flavor and our lovely Cora was fighting for her life. After some deep, deep meditation, I took the Zen approach: equal portions. And wouldn't you know? It was just right.

The Original AMAROSA COCKTAIL:

⅔ CORA BITTERS ⅙ GIN ⅙ KIRSCH

DRINK NOTE

I will maintain here, and throughout this book, that though I occasionally change ingredient proportions to suit my own tastes, the cocktails are no less vintage. Every bar book author has done it, and every bartender filters drinks, classic and otherwise, via the three Ps: pour, policy, and point of view. The vital nature of recipes is that they may be adjusted to taste. I'm pretty sure I'm not the only fella ever to adjust the Amarosa … maybe just the only one in fifty years.

Seagraam's cocktail pamphlet, 1935

ARNAUD'S SPECIAL COCKTAIL

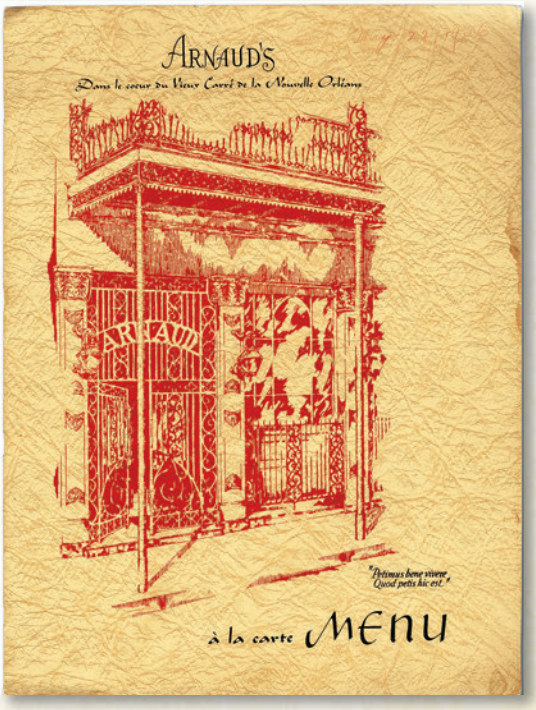
This drink, like the Leatherneck Cocktail (page 254), derives from the cheeky *Bottoms Up* by Ted Saucier (1951). Saucier was, of all things, the publicity man for the Waldorf-Astoria Hotel in New York. He loved that city. He was technical advisor for the 1945 remake of *Grand Hotel* (*Week-End at the Waldorf*) and his wife Ruth played herself in the 1949 MGM Technicolor travelogue *Mighty Manhattan, New York's Wonder City*. The drinks in *Bottoms Up* are by no means entirely New York–centric, however. Saucier cherry-picked cocktails from an entire fraternity of fine drinking and dining establishments around the world. Like the book itself, the beverages he selected are by no means standard fare, and they reflect a joyous metropolitan style.

In the 1940s and '50s, this drink was a signature cocktail at the legendary Arnaud's Restaurant in New Orleans. Arnaud's, opened in 1918 by "Count" Arnaud Cazenave (previously a wine salesman with no claims to royalty), has seen a number of signature cocktails, and the French 75 (page 212) holds that position currently. No one has made an Arnaud there in years but, hint, hint. . . .

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) scotch**
- **1 ounce (¼ gill, 3 cl) Dubonnet Rouge**
- **3 dashes orange bitters**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with an orange twist.



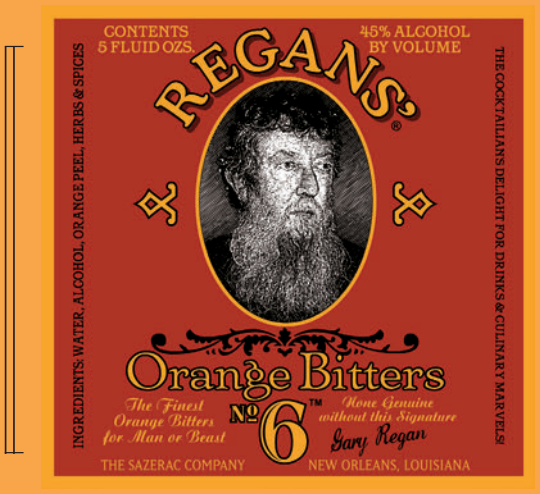
Arnaud's menu, New Orleans, 1940s

Orange bitters all but dropped out of sight in the 1960s when Schiefflin stopped producing Old House Orange Bitters, a sad demise for a wonderful brand. The story of how orange bitters again found their way into current-day cocktails is connected inextricably to this drink, too.

In 1992, to the exclusion of all else, I was researching classic cocktails, acquiring vintage bar guides and the booze to concoct the drinks they enumerated. The most frustrating aspect was the shear number of delicious-sounding recipes that called for orange bitters. I couldn't find those bitters anywhere. No one carried them, and I was beginning to think they were extinct.

I was flipping through my newly acquired copy of Phillip Collins's marvelous piece of eye candy, *The Art of the Cocktail*, when I noticed with wide eyes that he had a recipe for a Satan's Whiskers included, and it contained orange bitters. I had just gotten the book and it was brand new. Not only did it contain the recipe, but a *photo* of the drink as well! Obviously Collins and his bartender Ryan Sage knew where to get orange bitters, otherwise how could they have made the drink in the picture? I was a man on a mission. I called Mr. Collins's publisher and asked where he obtained his orange bitters. They would get back to me as soon as they heard back from him, they said.

I was beside myself. I knew they used the Red Car Grill as the bar where they made the drinks, and that was in my town of Los Angeles. Surely while waiting for a call back, I could find these bitters at some local distributor. No such luck. After fifteen phone calls and false leads, I had gotten nowhere. And no return call either. I decided to try something more daring. I figured, if anyone would know who made orange bitters, it was their competition. I put in a call to Angostura International in Trinidad. When I asked my question, I was put on hold and shortly, Clive



Bottle label, 2004, depicting Gary Regan with artwork by Dr. Cocktail

Cook, director of Angostura, was on the line! Embarrassedly, I explained my quest. Did he know of a bitters competitor making *orange* bitters? He graciously responded that Angostura recommended muddling orange peel and Angostura. I smiled and said I'd try it, but I really wanted to find the bottled product. He referred me to his North American counterpart, Jack Margetts, who, after a minimum of beating around the bush, amicably said it was true, there was such a company … Fee Brothers, in Rochester, New York. "Thank you!" I cried, and called Fee Brothers immediately.

After recounting my adventures to the astonished receptionist, she put me on the phone with John "Jack" Fee, the grandson of the 1864 company's founder. Not only did they make orange bitters, mainly for regional trade in the Northeast, but they also made genuine pomegranate grenadine, simple syrup, and orgeat syrup. I placed my order on the spot. To illustrate how uncommon this order was for them, they said the only way they were set up to accept payment from me was thirty days net. They'd send out my order, and I had thirty days to pay them! The punch line to this story is that, after I got off the phone with Jack Fee, I received a return call from Philip Collins's publisher. What had he and Ryan done for orange bitters? They'd muddled orange peel in Angostura because they had no more idea where to get the real thing than I did! I began promoting Fee Brothers far and wide to anyone interested in classic cocktails, and when I became the spirits maven for the America Online Food and Drink Forums, I broadcast their praises nationally and later internationally.

By the way, I am thrilled to be able to say, as I do when describing the Calvados Cocktail, "depending on the brand of orange bitters you choose …" because now we have definite choices.

My cohort Gary Regan teamed up with the Sazerac Company to produce the subtle, sophisticated, booze-containing Regan's Orange Bitters #6. ("Subtle, sophisticated, and booze-containing" always brings Gary to mind for some reason.)

Then my buddy Stephan Berg began producing The Bitter Truth Orange Bitters in Europe, where anything approximating decent orange bitters was even less available than here in the States. The great Angostura folks

Fee Brothers orange bitters bottle label circa 1930s

finally engineered a lovely orange bitters to pair with their storied Aromatic Bitters. Stephan's bitters are hard to get in the States. Hopefully that will change, but even so, how does one choose? Well, I don't.

None of these orange bitters are carbon copies; they are all utterly different. That is a blessing. Trying the cocktails in this book and changing only the orange bitters is a delight. You may find, as I did, that certain drinks pair naturally with one of the particular brands above, but every one of them is best for something. Plus, having three or four brands of orange bitters on your bar will make you the toast of your peer group.

A collection of vintage orange bitters: Palais Royal (by Hiram Walker), Mouquin, DuBouchet, Gordon's, Virginia Dare, Old House (Schiefflin), Jung & Wulff, Legendre, Field, Son & Co.

THE AVENUE

The delicious Avenue is the second of five that I chronicle from the esteemed *Café Royal Cocktail Book* (1937). You can read more about the book and the group behind it under the Golden Dawn (page 222) and The Twentieth Century Cocktail (page 327) recipes.

Passionola circa 1930s, Old Crow circa 1900, Pere Magloire Calvados circa 1940, Louis Glunz Grenadine circa 1937

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) bourbon**
- **1 ounce (¼ gill, 3 cl) Calvados**
- **1 ounce (¼ gill, 3 cl) passion fruit juice (or nectar)**
- **1 dash real pomegranate grenadine**
- **1 dash orange flower water**

- Shake in an iced cocktail shaker and strain into a cocktail glass.
- Garnish with a carnation boutonniere.

DRINK NOTES

Oddly, the biggest impediment to making this delicious cocktail is a rare fruit juice! For whatever reason, passion fruit juice (or even nectar) is mighty hard to find. I will advise that the drink *can* be made with passion fruit *syrup*, which, thanks to Trader Vic, is cheaper and easier to locate. If you choose this route, the Avenue will still taste great, but I'd substitute a dash of lemon juice for the grenadine, because the cocktail will suddenly get a lot sweeter.

Pupils must not loiter on the roof.
All machines must be collapsed
and placed in the attic at 9 o'clock
BACK FROM VACATION IN 1950.

Illustration pasted in my grandmother's childhood scrapbook, 1903

THE AVIATION

The Aviation is well loved among classic cocktail habitués. It is simple, balanced, and pleasant tasting. When I asked William Grimes, *New York Times'* reporter and author of the finest socio-historic treatise on the cocktail yet written, what his favorite forgotten cocktail was, he decisively pinpointed the Aviation. Substitute lime for the lemon and rum for the gin and you have a La Floridita Daiquiri (page 250). On the other hand, keep the gin and lemon but substitute Crème Yvette or crème de violette for the maraschino and you have a Blue Moon (page 151). The original Aviation had both maraschino *and* Crème Yvette, giving the drink a sky tint in keeping with the name, but by the drink's heyday it was the light translucent recipe I display below. In the Aviation, it's the earthy, clear, natural maraschino liqueur that makes the drink levitate.

INGREDIENTS:

- **2-½ ounces (¼ gill, 7.5 cl) gin**
- **¾ ounce (⅛ gill, 2 cl) fresh lemon juice**
- **2 or 3 dashes maraschino liqueur**

- Shake in an iced cocktail shaker, and strain into a cocktail glass. Garnish with a lemon twist.

BARBARA WEST COCKTAIL

The sad but certain truth is that some drinks, even very good ones, simply were not well named. The Barbara West (sometimes just called the Barbara, although there was also a Barbara East) hardly rolls off the tongue, though there are worse examples, all guilelessly named (no irony intended). Take the Pansy Blossom or the Fluffy Ruffles, for instance. How about the Weesuer or the Bich's Special? Again, no one was trying to be funny here, any more than they were when they christened the Diarrhea Mixture. Still, they can't have done much for their popularity. Sometimes you get a break. The Barbara West was the same drink as the euphoniously named Creole Cocktail, but with the agreeable addition of bitters. This provides every justification for fervently ordering a Creole with bitters. I won't stop you.

Burnett's Gin circa 1940; Glunz Golden Sherry, 1934; Hazel Atlas bitters bottle (filled with Angostura) circa 1950.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) gin**
- **1 ounce (¼ gill, 3 cl) sherry**
- **½ ounce (⅛ gill, 1.5 cl) fresh lemon juice**
- **1 small dash Angostura Bitters**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lemon twist.

DRINK NOTES

When I make the Babs W. for myself, I use an amontillado sherry. It's dry, pleasantly nutty, and not at all sweet, the perfect approach for this Martini-like cocktail. I also mix the gin and sherry in four to one proportions—even more like a Martini—which is called a Gordon's Cocktail and is also excellent.

Fifth of Mistletoe Gin circa 1933; The Squire's Recipes, *1912, purporting to reproduce an 18th Century recipe book, that, would've been the first cocktail reference. Twas a notorious hoax. Elco Violet Ray machine circa 1930s. Kord Apricot Liqueur, circa 1940; cocktail shaker, Germany, circa 1930s.*

BARNUM (WAS RIGHT) COCKTAIL

Ingredient-wise, this appears to be a variation of the Pegu Club Cocktail (page 288) and is superficially almost identical to the cocktail immediately preceding it in this book. I must break it to you early in *Vintage Spirits & Forgotten Cocktails* that there are only a finite number of cocktail ingredients, and there are more now than there were when virtually all of the drinks in this book were invented. Although this is a testament to the mixing prowess displayed by the pioneering parents of these libations, there is always the initial inevitable letdown of the novice when he or she first mutters those glum words, "Hey! This is nothing but a Blah Blah Cocktail with a little blah blah blah in it!

Barnum *was right* … there's a fool born every minute!" Buck up. Once you try the many combinations, you'll happily see the devil (and the heart) in the nuances.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) gin**
- **1 ounce (¼ gill, 3 cl) apricot-flavored brandy (The best is Marie Brizard's Apry.)**
- **½ ounce (⅛ gill, 1.5 cl) fresh lemon juice**
- **2 dashes Angostura Bitters**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lemon twist.

NOT EXACTLY A DRINK NOTE

Regarding the Mistletoe gin bottle's "⅕th Gallon" statement on the label, it reflects bottle sizing conventions of the period: ⅒ pint, ½ pint, 1 pint, 1 fifth, 1 quart, and 1 gallon. The "fifth" was common nomenclature for *one-fifth* of a gallon, or *four-fifths* of a quart, both of which expressed an equal volume.

P.T.BARNUM & CO'S GREATEST SHOW ON EARTH
& THE GREAT LONDON CIRCUS COMBINED WITH
GREAT JUMBO'S SKELETON
P.T.BARNUM.
JUMBO
SANGER'S ROYAL BRITISH MENAGERIE & GRAND INTERNATIONAL SHOWS

P.T. Barnum poster, 1888

THE BEBBO COCKTAIL

Another idiotically named drink, the Bebbo was based on the more desirably titled Bee's Knees Cocktail, but with the addition of orange juice. "The bee's knees" was 1920s flapper slang for the best, top-notch, cat's pajamas. "Bebbo" is Konkani (one of the twenty-two official languages of India) for frog. Other than that? It's just a name, and more often a nonsense nickname. Nevertheless, Bebbo has the last laugh. The virtuous Bebbo may have been forgotten, but it's here, whereas the not-so-great Bee's Knees remains, justly, nowhere to be found.

INGREDIENTS:

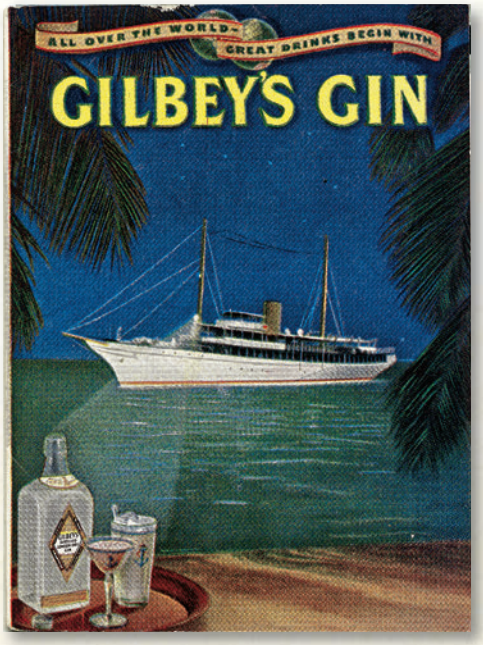
- **1-½ ounces (⅓ gill, 4.5 cl) gin**
- **1 ounce (¼ gill, 3 cl) fresh lemon juice**
- **½ ounce (⅛ gill, 1.5 cl) honey**
- **2 teaspoons (10 ml) orange juice**

- Stir all the ingredients (*except* ice) together in a cocktail shaker until the honey dissolves.
- Add ice, shake, and strain into a cocktail glass.
- Garnish with a cocktail cherry.

DRINK NOTE

The secret trick with honey in cocktails is that, if possible, you should heat the honey to lessen its viscosity, thereby increasing its solubility. In layman's terms, it mixes better after heating.

Also, rest assured, the Bebbo's flavor, upon repeated testing, is not reminicent of any amphibian.



1937 Gilbey's Gin cocktail pamphlet

THE BLACKTHORN COCKTAIL

There were many renditions of the Blackthorn Cocktail, stretching well back into the nineteenth century. This one, of later origin, was, for me, the most singular. "Blackthorn" is the name of a plum-bearing shrub. The plum itself is called a sloe berry and is, in fact, the plum species from which sloe gin is made. Although the Blackthorn Cocktail contains no sloe gin, the drink does have a bit a plummy flavor if your taste buds are imaginative. It is also a sister drink to the Amarosa Cocktail (page 129). It's encouraging how different these simple single substitutions make drinks, justifying all the different names.

Oxford Club Dry Gin, circa 1919; Dubonnet Quinquina, circa 1917; Balebieter Kirsch, circa 1965; unmarked cocktail shaker, circa 1940; Ritz playing cards, circa 1933; folding cocktail table, dated 1933, Los Angeles.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) gin**
- **¾ ounce (⅛ gill, 2 cl) Dubonnet Rouge**
- **¾ ounce (⅛ gill, 2 cl) kirschwasser**

- Stir in a mixing glass with ice, and strain into a cocktail glass.
- Garnish with a cocktail cherry and a lemon twist.

THE BLINKER

The Blinker first appeared in Patrick Gavin Duffy's *The Official Mixer's Manual* (1934). "Blinker" was another term for "blinder," such as one might outfit a horse or mule with to keep its eyes on the road.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) rye (I like Old Overholt here.)**
- **1 ounce (¼ gill, 3 cl) grapefruit juice**
- **2 bar spoons (1 teaspoon) raspberry syrup**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lemon twist.

DRINK NOTES

Grenadine was specified in the original recipe, and it's fine, if unremarkable, that way. Raspberry syrup was a common substitute for grenadine, especially in Prohibition-era European and nineteenth-century American recipes. I experimented with it in this recipe—and never looked back.

Newspaper comic strip frame from "And Her Name Was Maud" by F.P. Opper, 1908

BLOOD AND SAND

Scotch is a problematic cocktail ingredient. It has a reputation of not playing well with others. Really, there are only two mixed drinks made with Scotch that are *not* forgotten: the Rusty Nail (made with Scotch and Drambuie, a liqueur made from Scotch that tastes like Scotch) and the Rob Roy (a Manhattan with Scotch instead of rye or bourbon).

The Blood and Sand (named for the 1922 Rudolph Valentino movie), Arnaud's Special Cocktail (page 132), the Mamie Taylor (page 263), and the Vowel Cocktail (page 272) are other particularly tasty Scotch cocktails. In fact, both the Blood and Sand and the Mamie Taylor are revelatory. I'd use either one to convince Scotch haters to ponder the magic of barroom chemistry. You'll want

to experiment with the scotch you use, and I recommend starting with a good yet mild blend such as Famous Grouse, a brand dear to my heart because that is just what Nurse Cocktail calls me.

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) scotch**
- **1 ounce (¼ gill, 3 cl) orange juice**
- **¾ ounce (⅛ gill, 2 cl) Cherry Heering or cherry-flavored brandy**
- **¾ ounce (⅛ gill, 2 cl) sweet vermouth**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a cocktail cherry.

Dewar's White Label Scotch, circa 1922; Martini & Rossi Vermouth, circa 1946; Cusenier Cherry Liqueur, circa 1940; cocktail shaker, circa 1930s. Novel, Merton of the Movies, *1922*

THE BLUE MOON

A Blue Moon is pretty much the same as the Aviation (page 140) except the latter calls for maraschino liqueur and the former uses Crème Yvette or crème de violette. I could not strictly list the Blue Moon as a forgotten but revivable cocktail in the first edition because crème de violette was all but impossible for American consumers to find, and Crème Yvette, a Victorian proprietary liqueur, was thirty years dead. Both were compounded

from violet petals, and Yvette (which was named for early twentieth-century French actress Yvette Gilbert) had other secret flavorings.

How times have changed for the better! Thanks to Eric Seed of Haus Alpens, we have a faithful new representation of crème de violette. Thanks to Rob Cooper, son of Norton Cooper who presides over Charles Jacquin et Cie, the company that has long owned the formula and rights to Crème Yvette, it too has been revived. It's my fault. I was pushy ... but *they* had foresight.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) gin**
- **½ ounce (⅛ gill, 1.5 cl) Crème Yvette or crème de violette**
- **½ ounce (⅛ gill, 1.5 cl) fresh lemon juice**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lemon twist.

DRINK NOTES

One earlier recipe with the same name contained rye and Benedictine … no relation. The earliest version, though, was obviously in the same family. Hugo Ensslin's *Recipes for Mixed Drinks* in 1917 called a Blue Moon gin, Crème Yvette, dry vermouth instead of lemon juice, and the addition of orange bitters. Not bad, I must say. The beloved iteration I present first appeared in a quirky little book titled *Crosby Gaige's Cocktail Guide and Ladies' Companion* (1941). To complicate matters, one progenitor appears to be a variation of an earlier drink called a Blue Train, which essentially adds Crème Yvette to a White Lady. The Blue Train's earliest incarnation in the *Savoy Cocktail Book* (1930) just uses blue food coloring instead of the Yvette. I'm sorry, that is just cheating, but I digress. The Blue Moon has a delicate lace of light, semisweet floral flavor that dances with the snappy gin and the fresh, tart lemon. It is incomparable; you'll see. Adding an egg white and an additive lemon twist doesn't hurt it one bit either.

BLUE PARADISE

The Blue Paradise is another of the international variety, this time post-Prohibition and Belgian. It was the creation of Emil Bauwens, head barman at the Bar Saint-James in Brussels and recorded in his 1949 book, *Livre de Cocktails*. The Blue Paradise is one of two cocktails I include that contain the liqueur Parfait Amour. For more on this very old and very odd ingredient, check out the Jupiter Cocktail (page 244).

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) cognac**
- **1 ounce (¼ gill, 3 cl) Dubonnet Rouge**
- **4 dashes Parfait Amour**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lemon twist.

DRINK NOTE

Don't expect anything remotely blue here. Maybe it was named for the old Broadway musical, who knows? It is an appropriately sweet drink of the sort you might expect if ordering a brandy and port. If port were genuinely floral and winked demurely at you, that is.

THE BOULEVARDIER

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) bourbon**
- **1 ounce (¼ gill, 3 cl) Campari**
- **1 ounce (¼ gill, 3 cl) sweet vermouth (Try Carpano Antica.)**

- Stir long and well with ice in a mixing glass and strain into a cocktail glass.
- Garnish with a cherry.

Erskine Gwynne, circa 1935
It was the signature drink of Erskine Gwynne, expatriate writer, socialite, and nephew of railroad tycoon Alfred Vanderbilt. Gwynne edited a monthly magazine for expats, a sort of Parisian New Yorker, named The Paris Boulevardier. *Here's an adapted version of its namesake cocktail.*

Prior to Prohibition, the cocktail had become something of a stuffed bird in a dusty cage. To the vexation of the dry ideologues, the Volstead Act actually helped *revive* the American cocktail—it was handy to disguise otherwise unpotable hooch with preferable flavors and a pretty name. But Prohibition had also sent thousands of bartenders into a tailspin. Most had to find other work because their profession had been summarily yanked out from beneath them. An adventurous few expatriated themselves to Europe and made a name for shepherding nascent Old World barmen through the craggy fields of cocktail creation.

New Yorker Harry McElhone had already gone. Robust, jolly, cigar-chomping Harry once helmed the bar at the Plaza Hotel in New York. Before America went dry, Harry had relocated, first to Ciro's in London, then to its branch in Deauville, France, and finally to Paris with his own place, Harry's New York Bar. There and in other American bars, he and other Yanks served the expected pre-Prohibition cocktails as well as new drinks—created with European ingredients never imagined back home and mixed with a lively continental ingenuity, not just by Harry's bartenders, but by his customers as well. One amply palatable drink of that milieu, the Boulevardier, appeared in Harry's 1927 bar guide, *Barflies and Cocktails*.

DRINK NOTES

Obviously, this is a Negroni with bourbon in lieu of gin. The Negroni, however, would not see print for another twenty years, and most Americans had never *heard* of Campari in 1927. A word about the vermouth: made by Fratelli Branca, the same folks who produce Punt e Mes, Carpano Antica is a particularly rich and flavorful Italian vermouth, a compounding of the oldest vermouth formula they own. It will dominate some drinks more than other sweet vermouths, but in certain recipes like this one, it will make your tongue sing. "The h-i-i-i-lls are al-i-i-i-i-ve ..."

The Dry forces back in the U.S. of A. were outraged by all the festive drinks and fun being had at their expense across the pond by Harry and his coterie. Some of the drinks would raise hackles to this very day. Arthur Moss, one of Harry's literary accomplices (the society columnist for *Le New York*, the Paris edition of the *New York Herald Tribune*), recorded not just the Boulevardier and the Vowel Cocktail (page 334) but also a dually potent Mickey Finn, romantically named the "Gringo Killer." It contained the following: "one part pulque, two parts tequilla (sic), one part brandy, and a dash of liquid marijuana; … guaranteed to put a tarantula to sleep for a year." See page 91 of the Prohibition section!

Erskine Gwynne novel, 1936

THE BRANDY CRUSTA

The fourth engraving in the first bartenders' guide ever published is of the Brandy Crusta. In "Professor" Jerry Thomas's 1862 *Bar-Tender's Guide*, he calls the crusta class of drink an improvement on the cocktail. Time has not proven him right. What the crusta *was*, was a fancy embellishment on the cocktail. It does live on, however, as what I like to call an "ancestor recipe." The Brandy Crusta begat the Sidecar Cocktail, which in turn begat the Margarita.

Among some cocktail historians, those are fighting words, but let's look at the history: Joe Santini invented the crusta drink form in New Orleans in the years closely preceding Thomas's book. He took the basic cocktail formula (spirits, bitters, water) and added a skirt of fruit peel, a liqueur, and

its namesake crust of sugar on the rim of the glass. It was festive and added just a dash of showmanship to the utilitarian cocktail. It was also quite tasty, and it remained popular into the twentieth century and available even after Prohibition.

INGREDIENTS:

- **1 lemon**
- **½ teaspoon fresh lemon juice**
- **Bar or table sugar**
- **2 ounces (½ gill, 6 cl) cognac (Hennessy works well.)**
- **1 teaspoon orange curaçao (Marie Brizard is best.)**
- **1 dash Boker's Bitters (You MUST procure The Bitter Truth's "Bogart's Bitters." I've had the invaluable honor to taste the real deal. Stephan Berg's Bogart's, which is what Jerry Thomas accidentally called Boker's in 1862, is a dead-on match, the finest spirits reconstruction I've ever encountered in my lifetime.)**

- Cut the lemon in half.
- Pare the full peel off half, and squeeze the juice from the lemon.
- Moisten the glass rim with the lemon juice, and dip it in bar or table sugar.
- Insert a lemon peel into the glass.
- Mix the liquors in a cocktail shaker of crushed ice.
- Shake, and strain into the prepared glass.
- Add 1 small lump of ice and serve.

Speaking of Prohibition, the Sidecar was unquestionably the most famous product of those years. Harry McElhone first published the recipe in 1922 (there is a book with a 1904 copyright that lists it, but it was evidently a 1920s reprint) and credited its invention to a bartender named McGarry, who was then working at an American Bar, a bar that served American-style drinks mainly during U.S. Prohibition, in London. Years later, in 1947, drink book author David Embury would say the drink was invented by a friend of his at a bar in Paris during World War I. It probably wasn't the Ritz, or Frank Meier would have claimed it in his 1936 book, which he did not. It's even a little before Prohibition, and we can assume perhaps that the aforementioned McGarry might have done a stint in Paris, only later to end up in London with his Sidecar. Or maybe Embury just made an assumption.

There's our premise; now consider this: In those years, the bars were definitely serving the popular crustas. It stands to reason that the inventor of the Sidecar had made any number of Brandy Crustas previously. The original Jerry Thomas Brandy Crusta recipe is published here.

DRINK NOTES

So basically, the Brandy Crusta contained brandy, lemon juice, orange curaçao, and bitters. The Sidecar contained brandy, lemon juice, and Cointreau—a proprietary orange liqueur made with bitter orange peel. No bitters were used, and it had no lemon skirt, but tellingly it adopted the crusta trademark—the crust of sugar on the glass rim. Less time-consuming and more easily served, Sidecar, son of Crusta, remains known and popular to this day.

This is a wood engraving of the Brandy Crusta that illustrated Jerry Thomas' 1862 bar guide. Compare it to the photo of the one made for this book.

Finally, to take the circle the full 360 degees, here's the direct translation from the Sidecar to the original Margarita: (all proportions are exactly the same):

Brandy or Cognac = tequila

Cointreau = Cointreau
(Bars would later scrimp with triple sec instead of cointreau, just as they did in Sidecars.)

Lemon juice = lime juice
(Bars would also later substitute disgusting sweet-and-sour mix for fresh juice in both drinks, too.)

Shaken & strained = shaken & strained
(Frozen and rocks versions came later.)

Sugar-crusted cocktail glass rim = Salt-crusted cocktail glass rim

I rest my case, but try the original. It is the most "modern-tasting" drink to issue from the first mixed drink guide ever.

Balsac Maraschino Liqueur, circa 1946; cocktail shaker, circa 1930s; Vermouth, circa 1940; Amer Picon, circa 1938; J. W. Dant Whiskey, distilled 1916 and bottled 1933

THE BROOKLYN COCKTAIL

Four of the five New York boroughs had cocktails of the same name (pity poor Staten Island), but only the Manhattan achieved drink immortality. I want to remind you of two of the others. (Sorry, Queens.) You'll find the Bronx noted under the cuddly name the Income Tax Cocktail (page 233).

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) rye or bourbon**
- **¾ ounce (⅛ gill, 2 cl) dry vermouth**
- **2 teaspoons (10 ml) Amer Picon (Torani Amer)**
- **2 teaspoons (10 ml) maraschino liqueur**

- Stir in a mixing glass with ice, and strain into a cocktail glass.
- Garnish with a cocktail cherry.

THE CALVADOS COCKTAIL

Isn't it interesting that in the depths of the Great Depression, society movies were so popular? People struggling for every dime didn't resent photoplays of the elite in dramas or comedies. For the short hours in the theaters, *they* were the beau monde, eager to trade in their own lives for the fantasy. So it was with cocktails, a departure from the overcast and humdrum into the delicate, colorful, and bright. Two cocktails that illustrate this perfectly are the entirely *unforgotten* Champagne Cocktail—a drink that has not changed one iota in 140 years—and the Calvados Cocktail.

American Apple Brandy, distilled 1913, bottled 1919; Palais Royale Orange Bitters, circa 1934; Cointreau (note "Triple Sec" still appears on the label), circa 1913; Savoy Cocktail Book*, 1930*

As far as I am able to determine, the Calvados Cocktail first saw print in the beautifully designed *Savoy Cocktail Book*, published in London in 1930. This book also saw a simultaneous printing in the United States, which was a rather frisky move considering Prohibition's repeal was still three years off.

Ah, but the writing was already on the wall. The public no longer could stomach Prohibition, and with the Great Depression looming, its fate was sealed.

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) Calvados**
- **1-½ ounces (⅓ gill, 4.5 cl) orange juice**
- **¾ ounce (⅙ gill, 2 cl) Cointreau**
- **¾ ounce (⅙ gill, 2 cl) orange bitters**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Add an orange wheel to garnish.

DRINK NOTES

Now at first blush, this drink sounds like a condensation of the Golden Dawn (page 222). The reason it isn't is the massive jolt of orange bitters it calls for. In fact, depending on the brand of orange bitters you choose, you may just want to pull back a little on the quantity you add. Even so, this cocktail is more like an Orange Negroni than the Golden Dawn.

Calvados, for the uninitiated, is a revered apple brandy from France. Like cognac, France's most famous brandy, it is aged in much-valued Limousin oak casks. The scarcity of orange bitters, however, has been the chief reason this was a forgotten cocktail. The story of how orange bitters were rediscovered to the benefit of the cocktail revival is a great one. You can read about it, and all things orange bitters, under the Satan's Whiskers Cocktail recipe (pages 304–306 and on pages 134–137).

Another word on the *Savoy Cocktail Book*: It was the most lavishly colored, illustrated, and designed drink book of its day. It's author, Harry Craddock, was not an Englishman but an extremely well-respected New York bartender who bartended at two of the three best Manhattan hotel bars before Prohibition. The three hotels were the Hoffman House, the Holland House, and the Waldorf-Astoria. Craddock bartended at the first two, but was particularly celebrated as head bartender of the Hoffman House, the senior of the three. The Savoy in London and the book it spawned made Craddock famous to the world outside the bartending profession, but the Hoffman House is where he learned his chops.

Hoffman House bar, 1890

Hotel Chatham, 1917

CHATHAM HOTEL SPECIAL

Alas, the Hotel Chatham of New York City, which stretched from East 48th to East 49th Streets, was long ago razed, along with the entire two-block length of Vanderbilt Avenue that used to run alongside it—all gone. On the other hand, we still have the drink, circa mid-twentieth century, created for the hotel. This is one of two classic but obscure dessert cocktails I am including in the book. There are so many, most very sweet and more dessert than drink. The Chatham here and the Soyer au Champagne (page 318) are marvelous for both balancing understated sweetness with genuine drinkability. The particularly restrained Chatham Hotel Special seems to hit all notes just right. In this way, it makes a perfect, delicious surprise.

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) brandy**
- **½ ounce (⅛ gill, 1.5 cl) ruby port**
- **½ ounce (⅛ gill, 1.5 cl) cream**
- **1 dash dark crème de cacao**

- Shake in an iced cocktail shaker, and strain into a small cocktail glass.

Jacquin Crème de Cacao, circa 1936; Guy Gautier Cognac, circa 1914; Ramos-Pinto Ruby Port, contemporary but with a label reproducing one of their 1920s posters. Gautier is alleged to be one of the cognac houses bought out by Benedictine Fecamp in the 1930s to solely produce the brandy (the second "B") in the latter's new but wildly popular B & B.

THE COFFEE COCKTAIL

I remember with great fondness my first challenge to make coffee cocktails. I volunteered to produce some obscure drink—any obscure drink—for a little morning get-together at the Victorian home of Southern California historians Paul Greenstein and Dydia Delyser. Paul was quick with his vote, and this is but one of many clues to his comfortingly iconoclastic nature.

The Coffee Cocktail is entirely counterintuitive. For one thing, it contains no coffee. For another, unlike other cocktails contemporary to its creation, it contained no bitters. In other words, it was neither coffee nor cocktail. Even Jerry Thomas, who first published the recipe in the 1887 edition of his *Bar-Tender's Guide*, seemed, there, to be uncharacteristically mystified: "The name of this drink is a misnomer, as coffee and bitters are not to be found among its ingredients, but it looks like coffee when it has been properly concocted, and hence probably its name."

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) brandy (Martell works well.)**
- **1 egg**
- **2 to 3 ounces (½ to ¾ gill, 6 to 9 cl) ruby port**
- **1 teaspoon sugar**

- Pour brandy into an iced cocktail shaker.
- Add the egg.
- Pour in the port and sugar.
- Shake and strain into a small goblet.
- Grate or shake some nutmeg on top.

DRINK NOTES

You'll note it *doesn't* look like coffee either. Ah, but in the morning after *real* coffee, it is counterintuitively delicious.

Of course, the dreaded raw egg makes this a forgotten cocktail, but explain to your friends (and reassure yourself) that the egg (a) is just for froth and rich, silky mouthfeel, (b) is not slimy, (c) won't taste like scrambled eggs, and (d) won't kill them.

THE COMMUNIST

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) gin**
- **1 ounce (¼ gill, 3 cl) orange juice**
- **½ ounce (⅛ gill, 1.5 cl) cherry brandy (I like Cherry Heering.)**
- **¾ ounce (⅛ gill, 2 cl) fresh lemon juice**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.

Above: Gordon's Gin, circa 1917; Soviet school primer, "Dick & Jane" style, 1959; fallout shelter sign, circa 1959; Soviet flask, 1970s; Elk Brand cherry brandy, circa 1934; Brainwashing pamphlet, circa 1946. Cherry Brandy circa 1934

This enjoyable number with the unforgettable name derived from a crude and otherwise quite forgettable cocktail pamphlet from 1933 titled *Cocktail Parade*. As photographers say, though, it just takes one picture.

THE CORPSE REVIVER #2

If you began this book by reading the introduction, you know the marvelous-if-morbidly-named Corpse Reviver #2 has a special place in the Dr. Cocktail mythos. My own experiences apart, a great many drink devotees to whom I have introduced this cocktail count it among their absolute favorites.

The Corpse Reviver was more a class of drink than a single recipe. It originated at the turn of the twentieth century, sometimes merely as the "reviver" or "eye opener." At the time, however titled, its meaning was obvious: "hair of the dog" or a little more of what bit you last night. As you may remember, this was the very way the cocktail itself got its start a hundred years before.

One Corpse Reviver recipe was entered by name in a little British tome titled *Drinks of All Kinds* in 1895, and by Prohibition there were perhaps four or five examples of them. Of my favorite, the #2, Savoy barman Harry Craddock cautioned, "Four taken in swift succession will unrevive the corpse again." Personally, I can't imagine drinking these in the morning, but then, no one has offered either.

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) gin**
- **1 ounce (¼ gill, 3 cl) Cointreau**
- **1 ounce (¼ gill, 3 cl) Lillet Blanc**
- **1 ounce (¼ gill, 3 cl) fresh lemon juice**
- **1 to 3 drops (not dashes) absinthe or pastis (Pernod, Herbsaint, or Ricard all will work.)**

This gay nocturnal bird
Noted for its wit
Proposes toasts seldom heard
While you just drink and sit
THE BUBBLE WINKED AT ME AND SAID, "YOU'LL MISS ME, WHEN I'M DEAD!"
Who loves not women, wine, nor song...remains a fool his whole life long.....

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Drop a stemless cherry into the bottom of the glass.

DRINK NOTES

This is one of those cocktails that must be exactly measured to perform its magic. Here is a drink that, more than any other, shows just what delicate chemists these golden era bartenders often were. Not only is the drink beautiful to look at, but also every single ingredient shines through individually in each sip. The combination is harmonious; it's a slice of perfection.

Note, however, that most bars will not measure lemon juice, and they'll often try to sneak in sweet-and-sour mix instead. I've even seen them try to use Rose's Lime Juice Cordial. And even if they do use real lemon, they'll pull four or five wedges from the garnish tray and assume that's enough. They'll then free pour the alcohol and add a solid dash of the pastis. You'll end up with a sweet, anise-tasting slurry. If you know a great bar with a serious bartender, bravo! For the rest of us, please … *do* try this at home first.

Corpse Revivers are largely forgotten because, for a time, fruit juiced, complex, "up" cocktails went out of style. Drinking in the morning remained off limits to most people. The "Reviver" name was bound to Prohibition, and with

the temporary ascendancy of highballs in the 1940s and beyond, it simply died out with the generation that drank such drinks. The absinthe had something to do with it as well.

You'll still have to track down at least one ingredient you probably do not have to make a Corpse Reviver #2: Lillet. Like Dubonnet, it has two varieties, red and white. One always chooses Dubonnet Rouge; conversely, always choose Lillet Blanc. Like Dubonnet, Lillet is a delicate aperitif wine, and more specifically, it is a quinquina—or quinine-containing aperitif—as are the two Dubonnets. No matter, unlike Dubonnet, you may have to search for Lillet or order it. With a little diligence, your search will be rewarded … it's not *that* uncommon. For more on Lillet, see The Vesper (page 330).

Morning drink (it looks like absinthe) trade card, circa 1880

ABSINTHE

THE EVOLVING SCENE

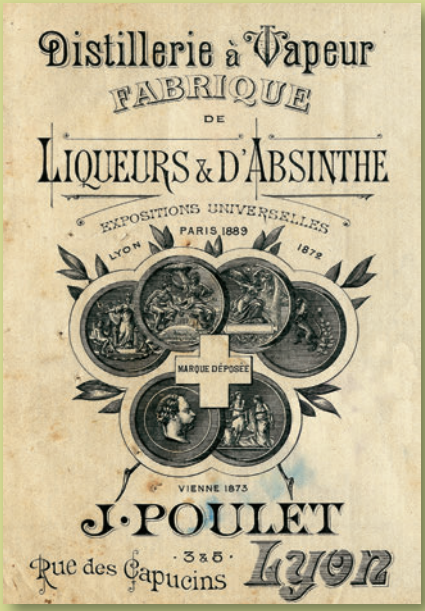
Absinthe was banned in a number of countries between 1910 and 1915. The United States banned it in 1912. Just as the Temperance movement, chronicled starting on page 18, was a knee-jerk reaction against the crime, indigence, family abandonment, and destitution burgeoning with increasingly urban and industrialized lifestyles, so too was the ban on absinthe. In fact, one might say it was a dry run.

Absinthe is one minor constituent in classic cocktails, but one that receives an inordinate amount of fascinated attention. Here is the final word on absinthe: It is a tad bitter, is complex but tastes mainly like anise (sort of like licorice), and is very strong (though always served well diluted). It remained banned, largely on technicalities, for ninety-five years. The recent resurgence of cocktails has also triggered the rebirth of absinthe. For some time, a number of brands and varieties of absinthe have been available internationally via the Internet—for a price. Given the intense interest in absinthe, it was only a matter of time before the legal theory behind the ban was tested. It turned out that the measure used by the Tax and Trade Bureau (TTB), the governmental agency that approves or rejects spirits, to gauge whether a spirit was "dangerous" and thus ban-able was how much of what they presumed was the active deleterious chemical a Food and Drug Administration lab test showed it contained. The active chemical in this case, thujone, which occurs naturally in the wormwood plant (*Artemisia absinthium*), is what makes absinthe absinthe. Thujone may be bad stuff, but there is a lot of it in the spice sage, for example. Regardless, when pressed, the TTB responded that it considers a product thujone free if the test sample shows thujone quantities of less than ten parts per million. Here is the punch line:

La Marchandise voyage aux risques et périls du destinataire et pour les Expéditions outre mer l'assurance n'a lieu que sur son ordre exprès.
MAISON PERNOD FILS
FONDÉE EN 1805
VEIL-PICARD & Cº
PONTARLIER (Doubs) & COUVET (Suisse)
PONTARLIER, le 23 juin 1914

Advanced modern testing methodology, when applied to either primo-condition pre-ban absinthe or currently produced artisanal absinthe hewing to the original formulae and techniques, show less thujone than that. Why? Because most thujone distills out in the final distillation and always has. Its presence was just an excuse for the ban, and modern technology has once again proved to be the savior.

My pal Ted Breaux and the guys at Viridian Spirits who make Lucid Absinthe put their product and reputations on the line to prove it. Now a number of producers either have or are preparing to have their absinthes tested, which will result in more choices for the consumer. Ted Breaux will soon release some of his acclaimed French absinthes into the U.S. market. More than any other, these emulate the most famous pre-ban products. I know of no one on earth who knows more about absinthe than Ted. If you want to try a bottle, there are many choices. When you've sampled a great number of them as I have, it becomes happily demystified and you realize it is just another ingredient and you either adore its character—or not.



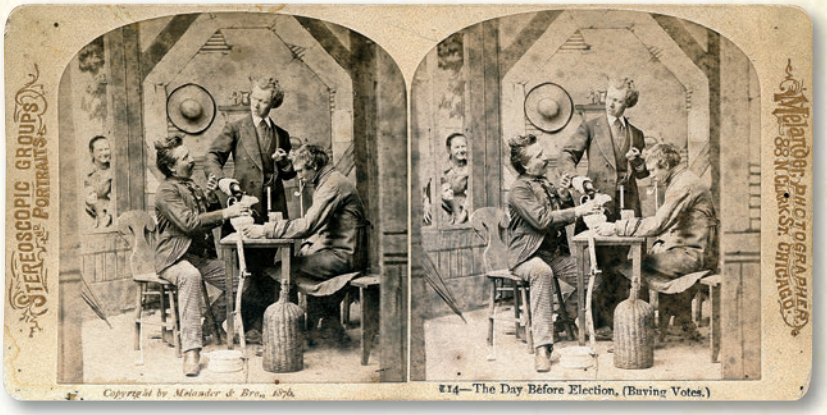
Above and right: Details of two absinthe distillery billheads, 1914 and 1908

CRIMEAN CUP À LA MARMORA

This comes from the first mixed drink manual ever, *Bar-Tender's Guide* by Jerry Thomas (1862). The drink was named for Alfonso Ferrero La Marmora, Sardo-Piedmontese hero of the Crimean War. Within two years he would become the sixth prime minister of the Kingdom of Italy.

DRINK NOTES

This recipe was a reduction in quantity from the original (which made enough for thirty people)—the Crimean Cup was meant as a punch. In keeping with the punch theme, a paper-thin sliced lemon wheel floating on the surface of the drink would make an appropriate garnish.


STEREOSCOPIC GROUPS & PORTRAITS
Copyrighted by Meander & Bro., 1876.
114—The Day Before Election. (Buying Votes.)
MEANDER, PHOTOGRAPHER, 88 N. CLARK ST. CHICAGO.

Stereopticon view, 1876. Caption reads: "The day before election, (buying votes)"

INGREDIENTS: For 2

- **2 broad slices of lemon peel**
- **1 teaspoon sugar**
- **½ ounce (⅛ gill, 1.5 cl) dark Jamaican rum (Myers's works well.)**
- **1 ounce (¼ gill, 3 cl) brandy**
- **½ ounce (⅛ gill, 1.5 cl) maraschino liqueur**
- **½ ounce (⅛ gill, 1.5 cl) Jamaican rum**
- **2 ounces (½ gill, 6 cl) orgeat syrup**
- **½ ounce (⅛ gill, 1.5 cl) lemon juice**
- **4 ounces (1 gill, 12 cl) soda water**
- **3 ounces (¾ gill, 9 cl) chilled champagne**

- In a mixing glass, muddle the lemon peel with the sugar and the dark rum.
- Add remaining ingredients except the champagne, stir vigorously, and pour into 2 goblets with 2 or 3 large lumps of ice.
- Divide the champagne between the goblets.

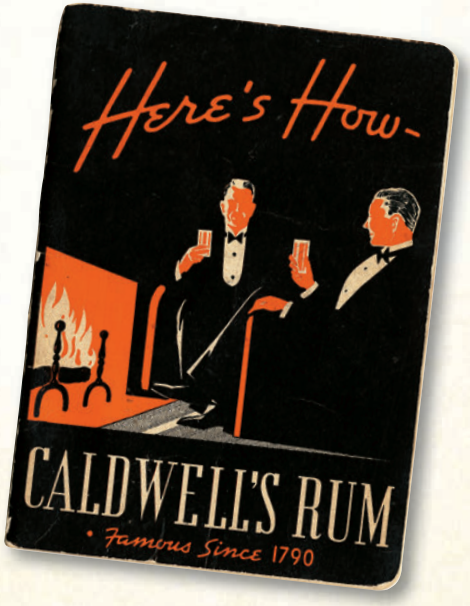
CURAÇAO PUNCH

This comes from Harry Johnson's *New and Improved Bartender's Manual* (1882). Dale DeGroff, one of the most famous barmen in the world and author of *The Craft of the Cocktail* (Clarkson Potter, 2002), holds this to be his favorite forgotten potation. ("Forgotten" is used much more strictly in reference to Dale; he has personally revived so many great old drinks.)

INGREDIENTS:

- **½ tablespoon (7 ml) sugar**
  (This indulged the major nineteenth-century sweet tooth—alter to taste.)
- **2 or 3 dashes fresh lemon juice**
  (More of this can also compensate for the sweetness.)
- **1 ounce (¼ gill, 3 cl) soda water**
- **1 ounce (¼ gill, 3 cl) brandy (Johnson calls for Martell cognac.)**
- **2 ounces (½ gill, 6 cl) orange curaçao**
- **1 ounce (¼ gill, 3 cl) Jamaican rum**
  (Dale DeGroff suggests a full-bodied style of rum. I like Bacardi, 8 year.)

- In a bar glass or goblet, combine the sugar, lemon juice, and soda water.
- Dissolve the sugar, and fill a glass with finely shaved or thoroughly crushed ice. Add the remaining ingredients.
- Stir well, and ornament as Liberace might with all the fruit at your disposal.



Caldwell's Rum pamphlet, 1937

THE DELICIOUS SOUR

Here is one of the better drinks from the 1892 book *The Flowing Bowl* by William "The Only William" Schmidt. Schmidt liked to be different. Many of the drinks in his book were unquestionably of his own creation. He liked to use ingredients no one else used, but this often resulted in drinks containing things like red wine and rum with a plop of vanilla ice cream. Here, and every now and again, he'd ring the bell and get a clear note.

Hildick's Apple Brandy, circa 1938; The Flowing Bowl *by "The Only William, William Schmidt," dated 1892; De Kuyper Peach Liqueur, circa 1950*

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) applejack**
- **2 ounces (½ gill, 6 cl) peach-flavored brandy**
- **Juice of 1 fresh lime (1 to 1-½ ounces [¼ to ⅓ gill, 3 to 4.5 cl])**
- **1 egg white**
- **1 teaspoon sugar**
- **Soda water**

- Shake all but the soda in an iced cocktail shaker, and strain into a goblet or large cocktail glass.
- Add a splash of soda water.

DRINK NOTES

This is the tenth egg drink in this book. For the weak-kneed among you, the fact is, you can now buy pasteurized eggs, which eliminate *any* risk of diseases, such as salmonella, so you can use raw eggs in drinks with impunity. Remember, though: The *main* reason egg white (and yolk) drinks are rarely made anymore is that they take a little extra time and effort to prepare, and they annoy the guy who washes the dishes.

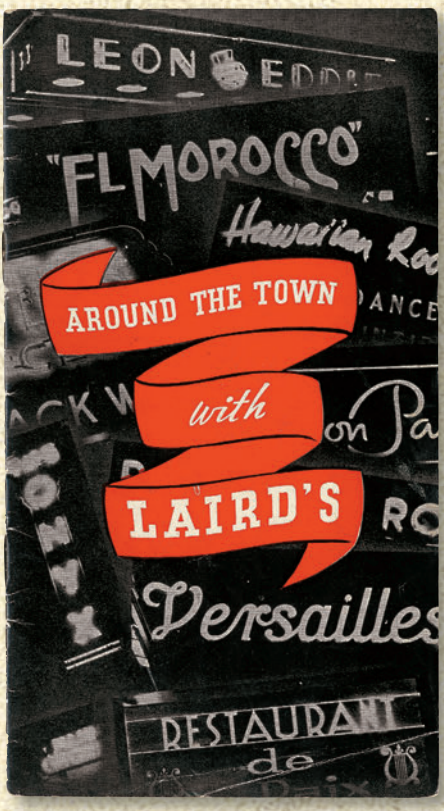
If you are an egg-in-cocktail virgin, I have simple hints for you: Crack the egg just like you would if you were going to plop it into a pan, but once you've cracked it, move it immediately over the cocktail shaker. While holding one half of the shell over the shaker like a bowl, lift the top half of the shell. The white will *want* to come out. Balance the yolk in the bowl half of the eggshell. Next, pour the yolk into the other half of the shell, which will encourage the rest of the white to separate and add itself into the shaker. Then toss out the shell and yolk, straighten your shoulders, and add the rest of the ingredients.

I would also like to take this opportunity to discuss the Delicious Sour as a launching pad for my praise of its primary constituent, applejack (or apple jack, as it was originally notated).

William Schmidt

APPLEJACK

Applejack was the first natively distilled spirit in the colonies that would become the United States. Before we made rum, corn likker, or other whiskies, we had applejack, which is a distillate of plentiful hard apple cider. This fruit base makes applejack officially a brandy, but it tastes more like an apple whiskey, and that's largely the way it was used. It's a bit harsher than Calvados, the classic apple brandy from France, but that is to its advantage. It asserts itself where Calvados lies back and remains mellow. Another way of putting it is that in any cocktail calling for Calvados, you can substitute applejack. It may make the drink less subtle, but it will work. The reverse is not true. Try a Jack Rose with Calvados. It entirely lacks zing. Applejack, in most areas, was supplanted by whiskey in the nineteenth century. There used to be a number of applejack distillers in Pennsylvania and New Jersey—the places it always called home, right up into the 1930s. Now all are gone save one.



Laird's Apple Brandy pamphlet, circa 1934

In most industries, having one company gobble up all of its competitors would smack of monopolist behavior. Not so with Laird & Company of Scobeyville, New Jersey, though. As other applejack distillers faltered—Spea's, Hildick's, Hickory Town's Captain Applejack—Laird bought 'em up. I look upon this as preservation of an American tradition. Besides, no one company or family is more bonded to applejack than Laird.

HE SAVES THE DAY FOR THE APPLEJACKS
...AND THE NIGHT FOR ROMANCE!
• Ya-ho for this dauntless pirate, born a century too late! Now he invades drawing rooms instead of the high seas! Now he plunders love instead of gold!
• A boisterous buccaneer in modern dress who will give you the most thrilling evening you ever spent. Gloom walks the plank for Captain Applejack!
MARY BRIAN the Pirate's Sweetheart
ALEC B. FRANCIS the Pirate's Friend
CLAUDE ALLISTER the Pirate's Partner in Crime
WARNER BROS. present
Captain Applejack
WARNER BROS. & VITAPHONE VARIETY
MARY BRIAN KAY STROZZI JOHN HALLIDAY
LOUISE CLOSSER HALE ALEC B. FRANCIS CLAUDE ALLISTER
JULIA SWAYNE GORDON ARTHUR EDMUND CAREW OTTO HOFFMAN
WILLIAM DAVIDSON
DIRECTED BY HOBART HENLEY
A WARNER BROS. and VITAPHONE PRODUCTION

Captain Applejack *movie ad, Warner Bros., The Vitaphone Corporation, 1931*

William Laird made his first batch of applejack in 1698. His grandson Robert Laird gave their recipe for applejack to George Washington! Grandsons of his built the plant in Scobeyville, and the Laird Company is still on that real estate today. Before the 1950s, most commercial brands called their product apple brandy, as did Laird. "Applejack" was really just a slang term, which eventually became an official designation—a blended variation of apple brandy with neutral spirits and a dash of apple wine. Laird & Company still makes both the straight and the blended products, and both are wonderful in cocktails.

In 1991, I wanted to get an image of a 1940s Laird's apple brandy bottle for my research archives. I called Laird & Company. A very nice lady answered the phone, and I asked if they had any old 1940s bottles hanging around I could have or photograph. The conversation went something like this:

"Oh, you'll need to be speaking to Larrie. Hold the line." I heard, "Larrie, pick up the line!" and then some background commotion to the effect of "how do you work this new phone system?" and finally, "Hello, this is Larrie Laird." My jaw dropped. I said, "Larrie LAIRD as in William Laird, Robert Laird, George Washington, LAIRD???!" He said modestly, "That's me." I was astounded. I again made

my pitch, and there was a pause .... "Well," he said, "we have an old jug on the mantelpiece over here, we could just send it to you." Larrie was willing to send me a family artifact just because I asked. I thanked him profusely and told him I'd consider it. I've not spoken with him since; it was just *too* much responsibility—I couldn't do it. But I'll always love Laird & Company for that. Thank you, Larrie Laird!

Applejack is well distributed in New York, but just try to find it in Los Angeles bars. I know of only two places that carry it, and I'm Dr. Cocktail! It is generally available in liquor stores, and I hope you go out, get some (it isn't at all expensive), and encourage your local bars to carry it. It is a wonderful, underappreciated ingredient.

Late nineteenth century "Apple Jack" label

Interior of a Captain Applejack advertinsing matchbook, circa 1940

THE DERBY

There has always been a certain simpatico correspondence between the cocktail and horse racing. Boxing and the Track are the true traditional sports of the United States, even more so than baseball. The Georgia Mint Julep (page 216) has become a mascot, of sorts, for the Kentucky Derby, but, as with the Futurity Cocktail or The Derby, drinks were actually named to *commemorate* races (and horses). The Derby had several variations. Three were in the 1947 *Bartender's Guide* by Trader Vic. This one is my favorite.

AMERICA'S TURF AUTHORITY
Official Racing Paper of the National Association of State Racing Commissioners
Daily Racing Form
Trade Mark Reg. U. S. Pat. Off.
Copyright, 1943, by TRIANGLE PUBLICATIONS, INC. Reproduction of any matter contained herein without written permission expressly prohibited.
Vol. XLIX. No. 92 ★ CHICAGO, ILL., SATURDAY, APRIL 17, 1943 25 CENTS EVERYWHERE

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) bourbon whiskey**
- **½ ounce (⅛ gill, 1.5 cl) sweet vermouth**
- **½ ounce (⅛ gill, 1.5 cl) orange curaçao**
- **¾ ounce (⅛ gill, 2 cl) fresh lime juice**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Add a mint leaf.

Above: 1937 advertising premium game. Top: Daily Racing Form *masthead, 1943*

DIKI-DIKI COCKTAIL

Cocktail napkin, circa 1950.

Oh no! It's another of those cocktail names, evocative but strictly indecipherable. Tiki authorities will perceive "Diki-Diki" as tropical for its similarity to "Tiki-Tiki" and for the inclusion of the rummy Swedish Punsch. In fact, "diki" doesn't mean anything in Tikitian, the official language of Tikistan, the spiritual capital of Tiki. It does, however, mean "healthy and wealthy" in Sherpa. Oh, relax! Have a drink. This one, you will *galanggup*! Everyone does.

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) Calvados**
- **½ ounce (⅛ gill, 1.5 cl) Swedish Punsch**
- **¾ ounce (⅛ gill, 2 cl) grapefruit juice**

- Shake well, and strain into cocktail glass.

DOCTOR COCKTAIL

Myers's 1879 Rum (distilled in 1942, bottled in 1954); Seltzer siphon, circa 1930; Kitchen graduate, 1944; electric cocktail mixer, 1933; Caloric Punch, 1936.

Here is another Trader Vic variation—though similar to the one promoted in 1936 by Frank Meier of the Ritz Bar in Paris—this time of my namesake drink. Most Doctor Cocktail recipes were closer to the Have a Heart Cocktail (page 229) sans grenadine, but Frank Meier and Victor Bergeron were right. Swedish Punsch is a rum-based, rum-flavored liqueur. Combining it with rum and rum's little buddy, the lime, was a no-brainer.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) Jamaica rum**
- **1 ounce (¼ gill, 3 cl) Swedish Punsch**
- **1 ounce (¼ gill, 3 cl) fresh lime juice**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lime twist.

EAST INDIA COCKTAIL

This is another very, very old cocktail, and the recipe is one of many versions. The original, in Harry Johnson's *New and Improved Bartender's Manual* of 1882, used pineapple syrup instead of raspberry, and some used both, but this is still a venerable variation, and I think preferable. "East India" was named not for the eastern part of India but for all of it and more: India, Burma, Malaya, Singapore, and the entirety of British colonies there.

World map of the British Empire, 1886

Because the Dutch and French also had colonies (such as Java) in that pie slice of geography, the English holdings were known as Hither India and the rest as Further India. These facts (and the contents of the drink) are enough to know that this was a cocktail of the British Raj, rulers of Queen Victoria's East Indies Crown Colonies.

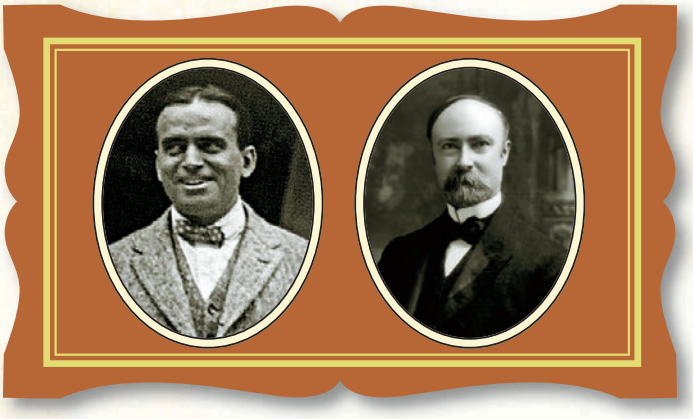
INGREDIENTS:

- **3 ounces (¾ gill, 9 cl) brandy**
- **½ ounce (⅛ gill, 1.5 cl) raspberry syrup**
- **1 dash Angostura Bitters**
- **1 teaspoon orange curaçao**
- **1 teaspoon maraschino liqueur**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a cocktail cherry.

FAIRBANK COCKTAIL

Here is a cocktail that, by all appearances, is another of those honoring the early days of the film industry, like the Filmograph Cocktail following it. Indeed, it first appeared in Harry McElhone's 1922 book, *ABC of Mixing Cocktails*, when Douglas Fairbanks Sr. was the most famous actor in Hollywood. Note the spelling: Fairbank with no "s." This is how it was spelled in the couple of earliest citations for the drink. By 1930, however,



Doug, left; Charlie, right

Harry Craddock called it the "Fairbanks" in the *Savoy Cocktail Book* and added the line "We often wondered what Doug did it on." Another 1920s guide, *Cocktails; How to Mix Them* by Robert Vermeire, told a different story, however. According to him, "This drink is called after Senator Fairbank, a personal friend of the late President Roosevelt, of America."

INGREDIENTS:

- **1-¾ ounces (¼ gill, 5 cl) gin**
- **¾ ounce (⅛ gill, 2 cl) dry vermouth**
- **2 dashes orange bitters (I recommend Regan's #6 here.)**
- **2 dashes crème de noyeaux**

- Stir in a mixing glass with ice, and strain into a cocktail glass.
- Garnish with a cherry.

DRINK NOTES

Vermeire, a Frenchman, was perhaps less familiar with the nuances of the United States, whether relating to film or politics, because the senator he cited was Charles Warren Fairbanks, who was in fact Theodore Roosevelt's vice president. Fairbanks died four years before the first books including the cocktail were published. There isn't any good explanation why the drink lacked the "s" if it was named for either of the Fairbanks boys; I expect it was a typo in the cocktail guide. I'd like to think it was named for the vice president, because, after all, I'm the cheerleader for all things lost and forgotten.

COCKTAILS
HOW TO MIX THEM
EIGHTH LARGE EDITION
A practical book by Robert of the American Bar, Casino Municipal, Nice, and late of the Embassy Club, London.
FOR SUMMARY OF THIS BOOK SEE BACK OF WRAPPER

Cocktails: How to Mix Them *by Robert Vermiere; editions of this book were not dated, but I suspect this one to be of the late 1920s.*

THE FILMOGRAPH COCKTAIL

This is a great cocktail name, redolent of old nitrate stock and silent-film stars. "Filmograph" was the name of a company that made moving picture equipment during the silent era—most specifically relating to early cartoon animation. It was also the name of a *Variety*-like film biz newspaper around the same time. The paper morphed into a movie star gossip magazine by the 1930s.

1939 edition, Liquor, the Servant of Man*; Hollywood cocktail napkin, circa 1949.*

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) brandy**
- **¾ ounce (⅛ gill, 2 cl) lemon syrup (Substitute fresh lemon juice unless you like to drink maple syrup out of the can.)**
- **½ ounce (⅛ gill, 1.5 cl) kola tonic**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lemon wedge.

DRINK NOTES

Unfortunately, the sweetness and the fact that 99 percent of the world has no idea what the hell "kola tonic" is mean that this drink has long been in the dustbin of cocktail history. I've remedied one problem by suggesting a juice instead of a syrup—and the other by directing you, dear reader, to a source for kola tonic—something akin to cola syrup. Back in the 1930s and before, they used to make an alcoholic version of kola tonic called, oddly, Tonicola. That may be gone, but thanks to the fact that kola tonic (made by Rose's of Lime Juice Cordial fame) is a staple of South African drinking, the cocktail can again be sipped.

FISH HOUSE PUNCH

I get a certain feeling in autumn: a cocktail mix of memory, wistfulness, retrospect, and melancholy. Summer is leaving us and the leaves are turning. So while the band plays "Auld Lang Syne" on New Year's Eve, with me its lyrics waft most vividly here in this stretch of warm, long-fading sunset. This is when I want punch, real punch, that of ancestors and history. I want Fish House Punch.

Never has a specific beverage held such a symbolic position amid the wraiths of George Washington, Marquis de Lafayette, and other elder statesmen come and gone. In 1732, Schuylkill (pronounced SKOO-kull), home of Fish House Punch, was its own colony, and later its own sovereign state. It must've been quite a place, too. It had a navy (well, two boats). It had an army (okay, a cannon). At its core, it was a club: the Schuylkill Fishing Company. Everyone fished, ate, toasted, and drank, happily shielded from domestic care. Located between the Schuylkill and Delaware Rivers in what is now Pennsylvania, the "Colony in Schuylkill" became the "State in Schuylkill" in 1782, upon the event of American Independence.

A recipe as old as Fish House Punch, fervently slurped by the Father of Our Country, has inevitably gone through many fanciful formulations. Jerry Thomas related a simple (and probably accurate) recipe in 1862 using lemon juice, sugar, water, peach brandy, cognac, and rum. Another was contributed by Mrs. Goodfellow's Cooking School in 1907 that added oranges, strawberries, or pineapple but called the addition of green tea "an abomination."

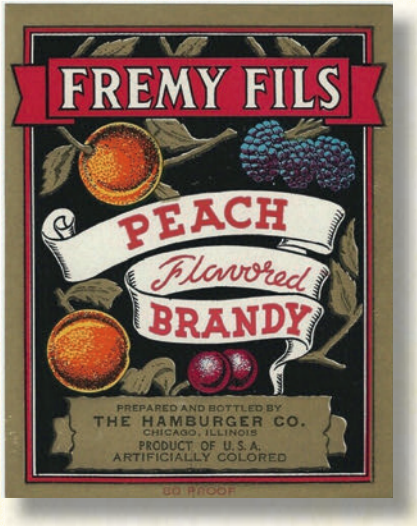
I was once a guest in the Kansas City home of Mrs. Walton Hall Smith, whose long-departed husband, in 1939, penned the book *Liquor, the Servant of Man*. Mrs. Smith was famed for having an eternal bowl of Fish House Punch in her refrigerator. Visitors lived in mortal fear of it. Why? In her words (in a classic Katharine Hepburn accent), "Mr. Haigh, I always felt they muddled the recipe up with too many ingredients. I make mine with just the *liquor*!" I loved it, but the rest of the guests were looking a bit green around the gills.

My contrary favorite, though, is the dandification (listed here) from 1893, the year of the World's Columbian Exposition, America's first World's Fair, from a little book titled *Beverages & Sandwiches For Your Husband's Friends* by One Who Knows.

DRINK NOTES

It seems long ago, when tradition and convivial dignity still attached themselves to the invocation of this bowl. Your Doctor is shouldering the mantle of remembrance and thinks you should do the same. And you might ask, what of the grand old Schuylkill Fishing Company? Research will tell you little of it since the 1930s, but it lives on in the same building ("the Castle") it has occupied since 1812—moved lock, stock, and bowl to its current plot in 1937—and was lovingly restored in 2000. Intensely private, its thirty members are well-to-do captains of industry called "citizens," attended by a coterie of apprentices who aspire to full honors, cooking for the citizens, flipping pans full of sizzling fish in exacting fashion, and awaiting their own citizenship and unrestrained draughts of Fish House Punch.

Beyond the general ravages of time, this punch (and the Jerry Thomas version) both have suffered from a ninety-year forgotten ingredient, as has the Georgia Mint Julep. What's missing is genuine aged peach brandy. Not a liqueur, it's a genuine peach distillate, an eau de vie. Talented people have made the stuff, and well, too, but nobody sticks with it, for reasons of hardship or some other obstruction of fate. We must be vigilant—it is a rare and wonderful spirit. Right now, peachstreetdistillers.com makes it; try them.



Circa 1940 Peach-flavored brandy label. Caution! Do NOT use this.

INGREDIENTS:

The recipe is divided between the original bowl quantity and a reduction calculated for 2 or 3 drinks.

BOWL QUANTITY	REDUCTION
2 quarts (16 gills, 1.75 L) Jamaica rum (I recommend Appleton.)	**4 ounces (1 gill, 12 cl)**
1 quart (8 gills, 1 L) brandy (I recommend Hennessy.)	**2 ounces (½ gill, 6 cl)**
½ pint (2 gills, 25 cl) peach brandy	**½ ounce (⅛ gill, 1.5 cl)**
½ pint (2 gills, 25 cl) maraschino liqueur	**½ ounce (⅛ gill, 1.5 cl)**
1 quart (8 gills, 1 L) freshly made green tea	**2 ounces (½ gill, 6 cl)**
1 pint (4 gills, 50 cl) lemon juice	**1 ounce (¼ gill, 3 cl)**
1 pound powdered (not confectioners') sugar	**1 ounce (¼ gill, 3 cl) simple syrup**
1 bottle champagne	**1 split champagne**
• Stir together in a large pot with a lid. • Let brew (they advise for two days). • When ready, pour over ice in a punch bowl and stir in the champagne.	• Combine in a Mason jar and let brew. • Pour into ice-filled glasses. • Add a splash of champagne to each. • Stir.

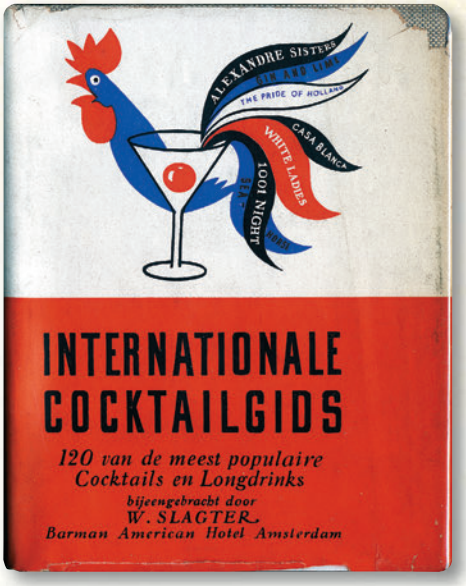
Philadelphia Fish House Punch (Jerry Thomas version)

- **½ pint (1-½ gills, 15.75 cl) lemon juice**
- **½ pound (½ kg) white sugar**
- **1 pint (4 gills, 47 cl) mixture***
- **2-½ pints (10 gills, 1.2 L) cold water**

*To make this mixture, take ¼ pint (1 gill, 12 cl) of (real) peach brandy, ½ pint (2 gills, 24 cl) of cognac, and ¼ pint (1 gill, 12 cl) of Jamaica rum. Stir together in a bowl with ice.

THE FLYING DUTCHMAN

A Dutch cocktail named for the most famous of Dutch legends from a Dutch cocktail guide: *Internationale Cocktailgids* by one W. Slagter, "Barman, American Hotel Amsterdam," published in 1950. The good news: This is by far the most interesting variation of an otherwise bland drink recipe. The bad news: You will need to buy another ingredient you do not yet own.



Internationale Cocktailgids, *1950*

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) orange gin**
- **Juice of ¼ orange**
- **Juice of ¼ lemon**
- **3 drops Angostura Bitters**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with an orange twist.

Everyone is aware of the locustlike scourge of fruit-flavored vodkas on the market. It may therefore be hard to believe, but from the 1930s onward, fruit-flavored gins were considered respectable cocktail agents. Oh, there was nothing like the crazy selection of fruit-basket vodkas, but mint gin, orange gin, and lemon gin were made by a number of respected English and American gin houses. The advantage is, you can still tell they are gin-based and the fruit flavor just melds with the snappy crispness of the juniper. Jacquin has made an orange gin forever, but distribution is limited to the Monopoly States and their state-run liquor stores. Fortunately, I have uncovered an unfortunately named but very worthwhile orange gin named Seagram's Orange Twisted Gin. This product is surprisingly good and, despite the awful name, it works in an array of 1930s cocktail recipes requiring a traditional orange gin.

THE FOGCUTTER

Sven Kirsten, astute academic and foremost archivist of the Tiki style, submits the best lost drink he knows: "I really miss that Fogcutter mixed by Tony Ramos at Madame Wu's. Nobody made it like that ... and I would not know how to train someone in it; it was Tony's secret."

Tony was an original bartender at Don the Beachcomber, and before that he mixed at the China Trader. He now holds court on certain days of the week at Cuidad, an upscale restaurant in downtown Los Angeles. Cuidad has simply no idea who they have behind the stick. If anything, it is an understatement to say Mr. Ramos is the finest tropical barman alive today.

The Fogcutter drink appears to be a Trader Vic invention (at least it appeared in his 1947 bar guide), though Tony remembers it from a place in Hollywood, called Edna Fogcutter's, at La Brea and Hollywood Boulevards, where it was the signature drink. Whoever gave birth to the Fogcutter, named for a type of diving knife, created a very early and enduring Tiki drink.

I, Dr. Cocktail, brought my resources to bear and was able to extract the special recipe from the inimitable Ramos, published for the first time here.

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) white rum**
- **½ ounce (⅛ gill, 1.5 cl) gin**
- **½ ounce (⅛ gill, 1.5 cl) brandy**
- **½ ounce (⅛ gill, 1.5 cl) sweet-and-sour mix**
  (Yes, I know I said no sweet-and-sour mix, but if Tony Ramos mixes the Fogcutter this way, I bow to his experience in this matter.)
- **2 dashes simple syrup**

- Combine with ice and blend.
- Pour into a goblet.
- Add a float of cherry-flavored brandy on top, and serve.

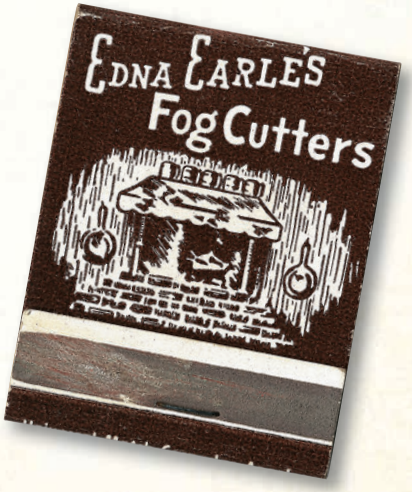
This recipe fairly closely follows the recipe Trader Vic laid down and subsequent variations created by others thereafter. The key difference appears to be the cherry-flavored brandy float, which is not duplicated elsewhere.

For perspective and ample illustration of how protean these drink formulas are, I am also including here another *very* early Don the Beachcomber Fogcutter recipe, unearthed by Jeff "Beachbum" Berry and Larry Dunn.

FOGCUTTER (EARLY)

INGREDIENTS:

- **½ ounce (⅛ gill, 1.5 cl) orgeat**
- **2 ounces (½ gill, 6 cl) Bacardi Gold Rum**
- **1 ounce (¼ gill, 3 cl) Pisco Brandy**
- **½ ounce (⅛ gill, 1.5 cl) Plymouth Gin**
- **1 ounce (¼ gill, 3 cl) fresh orange juice**
- **2 ounces (½ gill, 6 cl) fresh lemon juice**
- **½ ounce (⅛ gill, 1.5 cl) cream sherry**



- Shake all ingredients except the sherry with ice cubes.
- Pour into a chimney glass, and add more ice to fill.
- Float the sherry on top.
- This makes a *fine* Fogcutter.

THE FORD COCKTAIL

Dating from 1895 and introduced in George Kappeler's *Modern American Drinks* that year, the Ford Cocktail definitely predated Henry Ford's rise and that of the horseless carriage that bore his name. It is possible the drink was named for Malcolm Webster Ford, famed champion athlete, journalist, and great-grandson of Noah Webster. Ford would come to a bad end. In dire financial straits, he shot his brother dead and then himself in 1902.

Holland House, 1911; Autochrome real color photograph

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) Old Tom Gin (Hayman's Old Tom Gin is recommended.)**
- **1 ounce (¼ gill, 3 cl) dry vermouth (Only fresh; keep in the fridge.)**
- **3 dashes Benedictine**
- **3 dashes orange bitters**

- Stir well with finely cracked ice, and strain into a cocktail glass.
- Garnish with an orange twist.

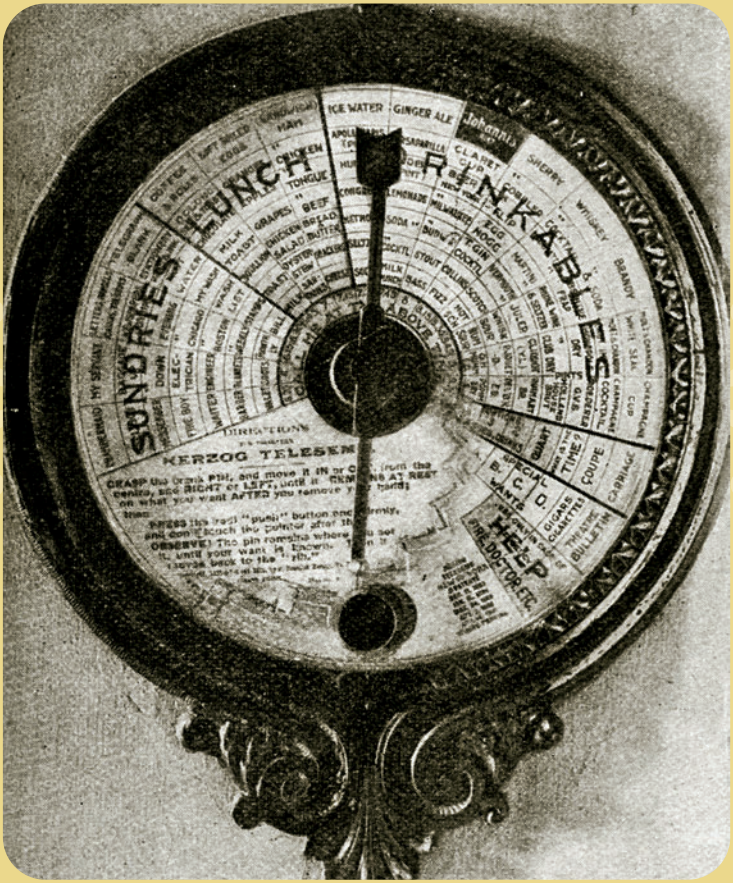
The cocktail is delicious, but it brings up the confusing subject of drinks with the same contents but different names. Fully five other drinks contain *almost* the same components. The Caprice Cocktail contains *exactly* the same ingredients, but it would not see print until *"Cocktail Bill" Boothby's World Drinks* thirty-nine years later. Besides, the Ford proportions were different and are dead-on. This drink needs NO fiddling.

DRINK NOTE

Make this drink with sweet vermouth and it is known as a Vancouver. Again, however, I recommend sticking with the Ford proportions … it's really a spectacular drink either way.

ON GEORGE KAPPELER

Modern American Drinks was an extremely important mixed drink book because of the vast expansion of cocktails and other drinks Kappeler notated. He was head bartender of the Holland House Bar in one of the three most acclaimed Manhattan hotels at the turn of the century. The Holland House, at 276 5th Avenue and 30th Street, offered, "perfect sanitary plumbing and ventilation; steam heat and electric lights in every room; elaborate elevator service; every modern appliance in all details of construction and equipment; a marvelously beautiful house in the swellest quarter of New York." One particularly clever innovation was installed in every guest room: electrolytic annunciators called "Telesemes" with which patrons could dial as many as 140 hotel services (*each* listed by name) in categories of "Sundries," "Lunch," "Drinkables," "Special Wants," and "Help." The individually offered beverages on this control panel included ice water, Apollinaris, seltzer, ginger ale, sarsaparilla, lemonade, soda lemonade, soda cocktail, Old Milwaukee, Budweiser, stout, Bass, Moet & Chandon White Seal Champagne, Veuve Clicquot Champagne, Perrier Jouett Dry Champagne, G. H. Mumm Cordon Rouge, Roederer G.V.B., "Holland House Brut," Champagne Cup, Champagne Cocktail, Sherry, Sherry Cobbler, Sherry Flip, eggnog, Milk Punch, Claret Cup, Old Tom Gin Cocktail, Collins, Gin Fizz, Whiskey, Whiskey Cocktail, Manhattan Cocktail, Martini Cocktail, Vermouth Cocktail, Scotch, Hot Scotch, Brandy, Brandy & Soda, Absinthe Frappe, Rhine Wine & Seltzer, Julep, Whiskey Sour, Rum Sour, and other selections from George



Kappeler's bar … "and a servant (will be) at once dispatched." By the early twentieth century, the last of the futuristic Telesemes were replaced by in-room telephones.

THE FRED COLLINS FIZ

Everything you read about this drink hereunder is transcribed verbatim from the *New Guide for the Hotel, Bar, Restaurant, Butler, & Chef* by Bacchus & Cordon Bleu, London, 1885.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) bourbon or rye whiskey**
- **½ ounce (⅛ gill, 1.5 cl) simple syrup**
- **Juice of 1 fresh lemon**
- **1 teaspoon orange curaçao**
- **6 ounces (1-½ gills, 18 cl) lemonade**

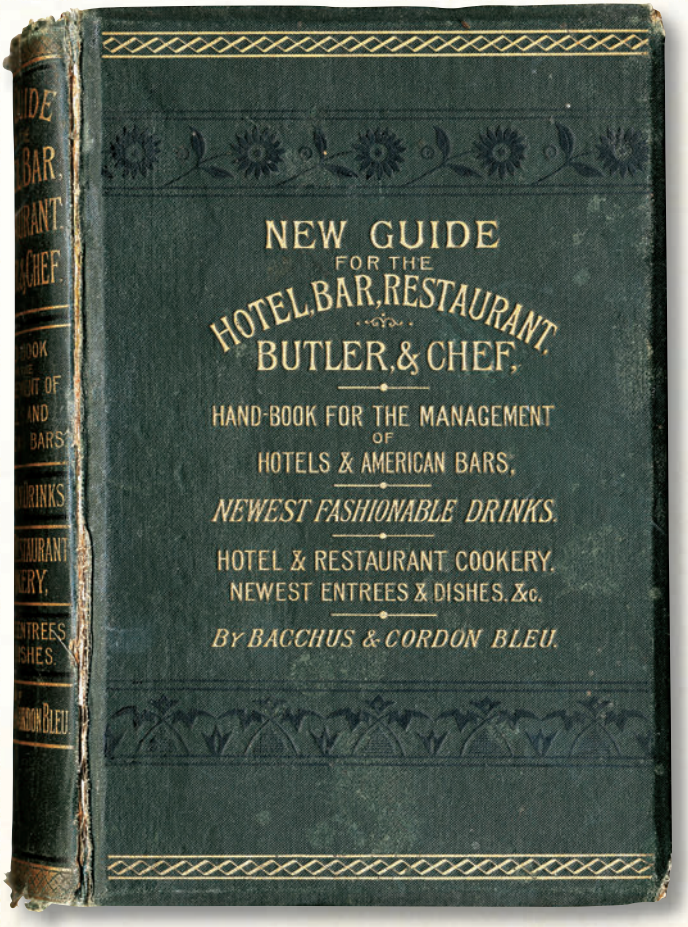
- Mix the bourbon, simple syrup, and lemon juice in an iced cocktail shaker and shake.
- Strain into a large bar glass that is half filled with shaved (or finely crushed) ice.
- Add the curaçao.
- Pour the lemonade into a collins glass, and pour the contents of the bar glass into it.

> *"… and drink while lively to the health of the Collins family-—whose name you may take in vain for about fifty popular drinks–from brandy, rum, bourbon, old rye, gin, etc., etc."*

"The Celebrated Collins Drink is fizzing stuff, only I should be glad if our caterers would agree what it is to be perpetually named. One barkeeper calls it a John Collins—another Tom Collins. There are also Harry and Fred, all members of the same family. I prefer to call mine the Fred Collins Fiz."

Do we see here the precursor to Lynchburg lemonade? More to the point, it is evident that consternation (and a dash of derision) over new drink trends is nothing new.

One more word on the book, *New Guide for the Hotel, Bar, Restaurant, Butler & Chef*: This is one particularly fascinating book. A goodly number of the mixed drinks it contained were composed of liqueurs you had to *make*. This guide gave not only recipes for mixed drinks, but also for a number of the ingredients. Obviously, the "Fred" did not push ingredients you cannot buy, but its commentary surely shows a certain extra enthusiasm for drinks of mixed ingredients.



New Guide for the Hotel, Bar, Restaurant, Butler, & Chef
by Bacchus & Cordon Bleu, London, 1885

THE FRENCH 75

Here is the substantially more memorable of two different drinks named after the French 75mm field gun, model of 1897 (and companion shell). This bit of heavy artillery was *the* mainstay weapon of World War I, and its recoil system made for soft, smooth operation. It was really the first technical weaponry advance of the twentieth century, and its use continued into World War II.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) gin**
- **1 ounce (¼ gill, 3 cl) lemon juice**
- **2 teaspoons (10 ml) sugar or 1 teaspoon simple syrup**
- **Champagne**

- Shake in an iced cocktail shaker. (instructions continued next page)

Angostura Bitters, circa 1945; Gilbey's gin, dated 1937 (still sealed in original tin); Dom Perignon, dated 1929, one of the very earliest vintages of that cuvée. Books are Cocktails *(Jean Lupoiu, Paris, 1938) and* The Artistry of Mixing Drinks *(Frank Meier, Paris, 1936).*

- Pour the gin, lemon juice, and sugar into a tall glass (a collins glass, a zombie glass, or a champagne flute will do—I prefer the latter).
- Top with the champagne.
- Stir gently, and garnish with a long, thin lemon spiral and a cocktail cherry.

The parallels between the field gun and the sparkling cocktail named for it should be obvious … smooth, yet packs a wallop. Still, the drink itself is rather counterintuitive. Who would imagine combining gin and champagne? Yet with the addition of a bit of sugar and a soupçon of fresh lemon juice, it is a refreshing choice in your arsenal.

French 75mm field gun in action against the Ottoman Empire during the Third Battle of Krithia, World War I, 1915.

DRINK NOTE

One barman in 1947 called it a Tom Collins with champagne instead of club soda. *Vive la difference*!

To be candid, this is a forgotten cocktail everywhere except New York City. I have been able to walk into numerous bars there and have the bartender whip one right up. The experience was akin to time travel, and I heartily recommend it.

If this drink has any problem, it is the misapprehension that it correctly contains brandy (cognac) instead of gin. It is an error that has been frequently repeated in various bar guides over time. As Robert "Drinkboy" Hess economically put it on his popular cocktail website, "Some people claim this drink should use cognac instead of gin. Those people would be wrong." Out of fairness, I should note here that the brandy version followed on gin's heels *tout de suite*. New Orleans' rising star of the bar, Chris Hannah, has been saddled with selling the cognac version at Arnaud's French 75 Bar because the owner insists. Hannah, though, has made a passionate and persuasive argument for the correctness of the Cognac '75—at least in New Orleans. After all, Cognac = French, New Orleans = French, Port of New Orleans = access, and, of course, gin = *not* French. Eventually, someone, maybe "Trader" Vic Bergeron (a classic New Orleans family name, by the way), designated the cognac version the French 125. Named for another cannon? Of course not, why would you think that?

THE GEORGIA MINT JULEP

"There are many varieties, such as those composed of Claret, Madeira, etc.; but the ingredients of the real mint-julep are as follows. I learnt how to make them, and succeeded pretty well. Put into a tumbler about a dozen sprigs of the tender shoots of mint, upon them put a spoonful of white sugar, and equal proportions of peach and common brandy, so as to fill up one third, or perhaps a little less. Then take rasped or pounded ice, and fill up the tumbler. Epicures rub the lips of the tumbler with a piece of fresh pineapple, and the tumbler itself is very often encrusted outside with stalactites of ice. As

the ice melts, you drink. I once overheard two ladies talking in the room next to me, and one of them said: 'Well, if I have a weakness for any one thing, it is for a mint-julep'—a very amiable weakness, and proving her good sense and good taste. They are, in fact, like the American ladies, irresistible."

—Frederick Marryat, *A Diary in America* (1839)

Peals of derisive laughter sound. The Mint Julep, a forgotten drink? Sir, have you gone MAD? Every year they make hundreds of gallons of the beverage at Churchill Downs. Many a Southern bar muddles it with self-actualized flair. The Mint Julep has been the subject of books, encyclopedia entries, and sonnets—so what balderdash is this?!

All of this is true, and of all the names for a mixed drink, "julep" is by far the most ancient. Honestly, the julep has not been forgotten only once, but has waxed and waned several times since its origin. If I appear to be speaking in riddles, I'll clear the whole thing up (on the pages that follow) by tracking the family tree of the julep from ancient to, well, merely antique.

INGREDIENTS:

- **Fresh mint leaves**
- **1 teaspoon sugar**
- **A dash of water**
- **2 ounces (½ gill, 6 cl) cognac (or other brandy)**
- **1 ounce (¼ gill, 3 cl) real peach brandy**

- Muddle several fresh mint leaves with sugar and a dash of water in a silver julep cup. (A double-rocks glass works fine, too.)
- Add the cognac, peach brandy, and crushed ice to fill.
- Stir! Stir! Stir!
- Insert several more fresh mint leaves between the cup and the mixture, sticking out and pointing heavenward.

ORIGIN:

Maybe, etymologically, Arab. In terms of drinking a mixed beverage containing ardent spirits, let's say … 1634ish. The poet John Milton wrote:

> *"… Here dwell no frowns, nor anger; from these gates*
> *Sorrow flies far. See, here be all the pleasures*
> *That fancy can beget on youthful thoughts,*
> *When the fresh blood grows lively, and returns*
> *Brisk as the April buds in primrose season.*
> *And first behold this cordial julep here,*
> *That flames and dances in his crystal bounds,*
> *With spirits of balm and fragrant syrups mixed."*

VERDICT: Popular.

No mint yet; not for centuries. The beloved New Orleans bartender and tenacious NOLA cocktail historian, Chris McMillian, believes that this version, long departed from the Arab rosewater-no-alcohol beverage, described a sugared and possibly flavored medicine, like the "Camphor Julep" offered in *The London Medical & Surgical Journal* in 1835. They did use the term that way, not unlike "cough *syrup*," but I'm not so sure. Maybe, in the sense that gin (and distilled alcohol itself) was originally proffered as medicine … okay, but Milton's description, in verse no less, suggests a great, almost boundless joy. Medicine or libation? *You* make the call.

EIGHTEENTH CENTURY:

Juleps; still, no mint (at least none recorded). It was still more of a category of sweetened than a specific drink. Hanging out at the corner, with cigarettes hanging insolently out of their mouths. Brandy, rum, gin … all found their way into the juleps of the day.

VERDICT: Gradually declining in popularity, following the ruinous gin scourge in England.

1934 whiskey pamphlet

1803:

Finally, documentation that mint was added (first notated coincidentally with the birth of the cocktail). Gin was out, some were made with rum, but brandy (cognac preferred) was the thing.

VERDICT: Popular but controversial.

In 1809, Washington Irving, speaking of the denizens of "Merryland" wrote in *Knickerbocker's History of New York*: "They were great roisterers, much given to revel … not having the fear of the Lord before their eyes, were prone to make merry and get fuddled with mint-julep and apple-toddy."

1850:

Senator Henry Clay, with profound oratory, had introduced the Mint Julep (by now most popular with the bourbon whiskey coincident with Clay's heritage in Virginia and Kentucky) at the newly christened Willard Hotel in Washington, DC. His recipe?

"The mint leaves, fresh and tender, should be pressed against a coin-silver goblet with the back of a silver spoon. Only bruise the leaves gently and then remove them from the goblet. Half fill with cracked ice. Mellow Bourbon, aged in oaken barrels, is poured from the jigger and allowed to slide slowly through the cracked ice. In another receptacle, granulated sugar is slowly mixed into chilled limestone water to make a silvery mixture as smooth as some rare Egyptian oil, then poured on top of the ice. While beads of moisture gather on the burnished exterior of the silver goblet, garnish the brim of the goblet with the choicest sprigs of mint."

VERDICT: Wildly popular.

1887:

By the revised edition of Jerry Thomas's *Bar-Tender's Guide*, the Mint Julep had fallen from its plinth: "The Mint Julep still lives, but it is by no means fashionable. Somehow the idea has gotten abroad that the mint ought to be crushed and shaken up with water and whiskey in equal proportions. No man can fall in love with such a mixture. Poor juleps have ruined the reputation of the South's most famous drink."

VERDICT: Going out of fashion (again).

1910:

Henry Watterson, editor of the *Louisville Courier-Journal*, wrote: "Pluck the mint gently from its bed, just as the dew of the evening is about to form upon it. Select the choicer sprigs only, but do not rinse them. Prepare the simple syrup and measure out a half-tumbler of whiskey. Pour the whiskey into a well-frosted silver cup, throw the other ingredients away and drink the whiskey."

VERDICT: Passé.

Once the image of Kentucky colonels luxuriating in the minty fresh bourbon sweetness of the julep, the name had been in and out of fashion for two hundred years. The julep I offer you is an earlier one … right on the cusp of brandy giving way to bourbon. It is superb with either spirit.

The Georgia Mint Julep titled here is ironic in that the current julep is most highly celebrated in Kentucky and the recipe for the one in this book is unquestionably from Northern Virginia! No matter, the Georgia prefix was assigned many years later and, assuredly, out of love. Although historians still argue over it, this Mint Julep, the first one for which a real recipe was printed, contained brandy—not whiskey. It's evident that mint, cracked ice, sugar, and any spirit on hand (generally rum, bourbon, rye, or brandy) were used, but most early narratives pinpointed brandy as the liquor of choice. The formula I supply here is a variation of the one supplied by Frederick Marryat.

DRINK NOTES

The original recipe called for equal portions of the peach brandy and the cognac. Using modern ingredients, so named, makes the drink *far* too sweet, but there is a reason for this: Back in the nineteenth century when this recipe first saw the light, they were not using peach-flavored brandy liqueur, which is made from grape brandy, peach flavor, and sweetening; it was made, literally, with an aged peach brandy. Ergo, flavorful, but not sweet at all. The problem is, this stuff did not survive Prohibition. By the twentieth century, recipes for the *Georgia* Mint Julep would often call for sweet peach- or apricot-flavored brandy without bothering to adjust the proportions, which I have now done. It's the way the drink would've been prepared from the '30s on. If, like me, you hanker for the original version, we have to be vigilant, many heroes have taken the challenge, but for all their excellence, none have been able to assure a steady supply, even seasonally, that can be relied on of a classic aged peach brandy such as the original recipe called for. If you have it, use 1-½ ounces (½ gill, 4.5 cl) cognac, 1-½ ounces (½ gill, 4.5 cl) real peach brandy, and 2 barspoons of simple syrup, with all other aspects of the recipe remaining the same.

Irvin S. Cobb's
OWN
RECIPE BOOK
CONTAINING AUTHORITATIVE DIRECTIONS FOR MAKING 78 FAMOUS DRINKS, TOGETHER WITH A ROLLICKING DISSERTATION ON THE JOYS OF KING BOURBON AND ITS BROTHER RYE, BY COLONEL COBB HIMSELF
PRICE 50 CENTS

1934 Frankfort Distilleries pamphlet by Irvin Cobb

Importantly, the mint should be spearmint. Irvin Cobb had this to say about it: "In the name of the julep I have seen high crimes and flagrant misdemeanors committed .... I have stood in horror and with seared eyeballs have seen a julep converted into a harsh green tea by the sacrilegious use of peppermint sprigs—not mint, peppermint! But if one's fancy inclines that way, why not just swallow a mothball and be done with it?"

GOLDEN DAWN

The Golden Dawn was named for the 1927 Rogers and Hammerstein operetta, or perhaps the film adaptation three years later. This was one spectacularly bad movie, replete with a singing Noah Beery in blackface, songs with titles like "My Bwana" and "Hymn to Domestic Violence," in an all-singing two-strip Technicolor musical about prisoners of war in colonial Africa. Now really, does it *get* any more spectacular than that?

The cocktail, however, is delicious. It was judged "World's Finest Cocktail" in a United Kingdom Bartenders' Guild (UKBG) contest in 1930. Its author was a teetotaler, Thomas Buttery, head barman of London's swank Berkeley Hotel.

The UKBG took up where their American brethren left off during Prohibition and created some fantastic drinks. There was something about the cocktails they created that was subtly different than American drinks of the day, which, by the 1920s, already had more than a hundred years of tradition informing their chemistry. Sometimes the framework of tradition makes rigid that which ought to remain flexible. The Englishmen in the UKBG, having no such history, were quite flexible, and their cocktails seemed somehow more modern than did those of their American counterparts. This is a generalization, because no one on earth was or is immune from throwing together a bad drink, then *or* now, but this group used interesting flavors, fruits, colors, and spirits the Americans didn't think of. The best of those results were delicious with a freewheeling style that pre-Prohibition American drinks lacked.

INGREDIENTS:

¾ ounce (⅛ gill, 2 cl) Calvados	*or*	**1 ounce (¼ gill, 3 cl)**
¾ ounce (⅛ gill, 2 cl) dry gin	*or*	**1 ounce (¼ gill, 3 cl)**
¾ ounce (⅛ gill, 2 cl) apricot-flavored brandy (Marie Brizard Apry)	*or*	**½ ounce (⅛ gill, 1.5 cl)**
¾ ounce (⅛ gill, 2 cl) orange juice	*or*	**½ ounce (⅛ gill, 1.5 cl)**
Pomegranate grenadine		

- Combine all ingredients except the pomegranate grenadine and shake like crazy in an iced cocktail shaker; strain into a cocktail glass.
- Drop a stemless cherry with no pick into the drink as garnish.
- Dribble a little real pomegranate grenadine through the drink.
- Do not stir.

DRINK NOTES

News reports differed as to whether the drink was made with two parts gin and Calvados to one part each of orange juice and apricot liqueur (as the September 29, 1930, issue of *Time Magazine* and the September 21, 1930, *New York Times* reported) or equal parts of the four ingredients (as the *Café Royal Cocktail Book* and the *UKBG Guide to Drinks* attest). Whichever you like, this is one drink where orange juice from a carton works fine. Using fresh squeezed, however, makes the cocktail a bit more tart and lively. You might also substitute good old American applejack for the Calvados. The drink suffers no ill effects from it and is, in fact, great either way you mix it. In the United States, both components are less than common, but both are available and are excellent quarry for the true cocktail archaeologist (as is Apry). One last note regarding my comments about tradition and rigidity: The cocktail resurgence we find ourselves in (or more correctly, the gap between the golden era and the resurgence) has again moved us several steps away from hidebound tradition, and a few truly innovative cocktails have resulted. If we are able to innovate *and* pick selectively from the innovations of the past, imagine the choices we will have!

Regent Palace Hotel Chez-Cup cocktail bar, London, circa 1930

HANKY PANKY

INGREDIENTS:

- 1-½ ounces (⅓ gill, 4.5 cl) gin
- 1-½ ounces (⅓ gill, 4.5 cl) sweet vermouth
- 2 dashes Fernet Branca

Ada Coleman, in the American Bar at The Savoy, 1925

- Stir well with ice in a mixing glass.
- Strain into a chilled cocktail glass.
- Twist a small swathe of orange peel over the surface of the drink.

The London cocktail scene is, today, as impressive as anywhere in the world, but there remain only a few stalwart venues where great cocktails have been served since before the current revival. The legendary Café Royal, for instance, has been converted into mere banquet rooms. Ciro's Bar and the old Embassy Club are long gone. The iconic Savoy Hotel, however, has been serving masterful mixed drinks to starry-eyed patrons since its American Bar was christened in 1893. The all-electric Savoy was the most modern hotel of its era. Guests were exhorted to use the speaking tubes installed in every room to "command anything from a cup of tea to a cocktail …" and conceptually what could *be* more modern than cocktails and American Bars in nineteenth-century England? Devotees of the cocktail classics all know the Savoy … it was where Harry Craddock held court and, in 1930, compiled the stunning *Savoy Cocktail Book*.

Night view of the entrance to the Savoy, London, 1929

When in London, I never miss an opportunity to reverently lean across that bar. The thrill of being able to murmur, "A Bronx with bitters, please" and receive more than a blank expression never diminishes. Recently I did just that and, while savoring the perfectly prepared beverage, I asked Luis the barman about Harry's predecessor behind the bar, the all but forgotten Ada Coleman. Not only was Coley, as she was known, a woman in a world of male bartenders, it was *she* who made the bar famous, following an unexalted fellow named Frank Wells and a series of nameless barkeepers. She'd initially polished her trade at another Savoy property, The Claridge, and by 1903, ten years after the Savoy had created the American Bar, she became its first impresario. For the first five years Harry Craddock worked at the Savoy, he toiled in the back dispensing (service) bar, while Ada was the face the public saw.

Luis informed me that she had invented a drink, but that no one ever ordered it because it *didn't* sound very good. The drink was the distressingly named Hanky Panky Cocktail, and its three ingredients were gin, sweet vermouth, and Fernet Branca. No indeed, it didn't sound any too good at all. Still, in the midst of my Bronx glow and in honor of this pioneering woman, I resolved to try one next.

Apparently, I was to learn, Coleman had created this drink for Noel Coward's mentor, Sir Charles Hawtrey.

On his first sip he mysteriously expostulated, "By Jove! That is the real hanky-panky!" and so the drink was named. In the States, "hanky panky" is slang for dirty deeds, especially the libidinous variety, and it used also to mean cheap and gaudy. Not the highest compliment for the cocktail, but in Victorian England the term was once used to describe black magic and legerdemain, so we'll have to suppose that is what he meant.

One other thing bears mentioning; the Hanky Panky Cocktail was *superb*.

Trade card, circa 1900

DRINK NOTES

The orange twist is key to revealing the black magic in this lovely cocktail. (Original instructions had it shaken, but the Hanky Panky is a prime candidate for stirring.)

As you sip Ada's creation, give a wistful toast to her—and to the Savoy.

Sir Charles Henry Hawtrey, 1914

HAVE A HEART COCKTAIL

This drink was originally published in Patrick Gavin Duffy's *Official Mixer's Manual*, 1934. It has a weepy drink name from a forgettable movie—also from 1934—but it's a darned good cocktail. This is a lot like some variations of the Doctor Cocktail. As you might imagine, I've had 'em all.

Pink elephant cocktail napkins, mid-1950s

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) gin**
- **¾ ounce (⅛ gill, 2 cl) Swedish Punsch**
- **¾ ounce (⅛ gill, 2 cl) fresh lime juice**
- **¼ ounce (1⁄16 gill, 0.75 cl) real pomegranate grenadine**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lime wedge.

Circa 1929 Valentine's Day Card

HONEYMOON COCKTAIL

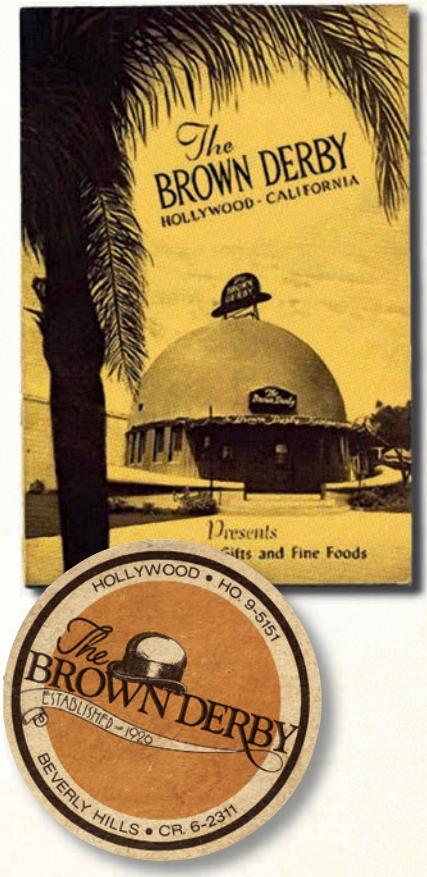
Bob Cobb's Brown Derby (three) restaurant chain in Los Angeles counted the Honeymoon among its signature cocktails. No one there invented it; it had been around since Hugo Ensslin's 1917 book, *Recipes for Mixed Drinks*, and the first Derby opened in 1926. Regardless, it remains a lovely cocktail that has seen a number of incarnations, mostly differentiated by the nature of the brandy used. Hugo's initial reference said "apple brandy."

Later, the specifically American "applejack" was often advised. Dale DeGroff advocated this version (from Patrick Gavin Duffy's *Official Mixer's Manual*) in his 2002 book, *Craft of the Cocktail*. The specification of Calvados, the French, Limousin oak-aged apple brandy, appeared in a number of guides concurrent with those citing applejack. Calvados was the Honeymoon choice of Brandon Clements, bartender and manager in San Francisco, currently helming the bar at Spruce, where he instituted a cocktail menu combining vintage recipes with new creations designed and prepared using a classic approach.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) Calvados**
- **½ ounce (⅛ gill, 1.5 cl) Benedictine**
- **½ ounce (⅛ gill, 1.5 cl) orange curaçao**
- **½ ounce (⅛ gill, 1.5 cl) lemon juice**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a flamed lemon twist.



Brown Derby coaster, 1970s; menu, 1940s

DRINK NOTES

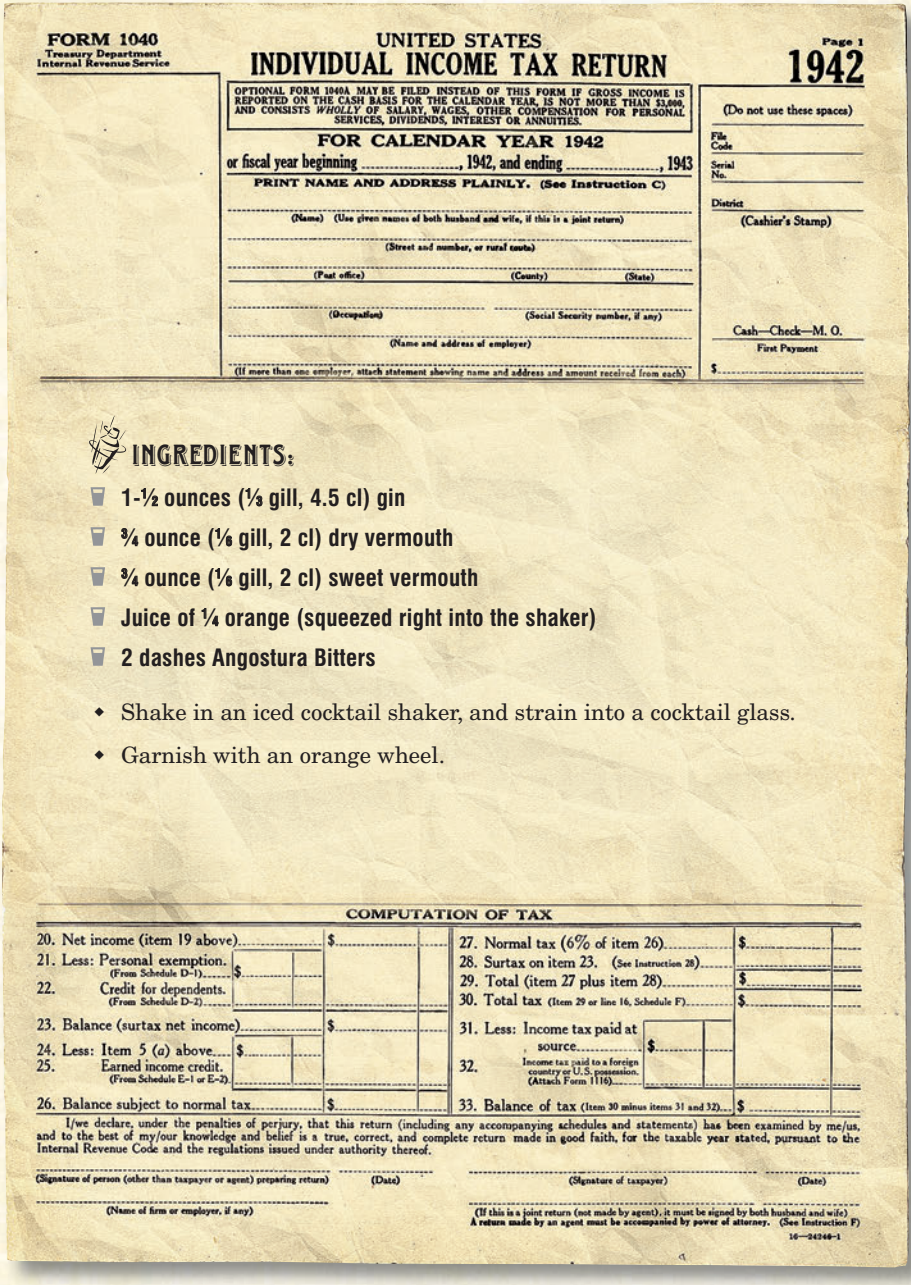
As much as I believe in the right of bartenders to modify recipes to taste, the Honeymoon needed no fine-tuning. It's smooth, balanced, nuanced, and urbane … and I *do* prefer the Calvados version.

Interestingly, in 1933, Julien Proskauer's book *What'll You Have?* included a recipe with the same ingredients and similar enough proportions named the Farmer's Daughter. Well, I guess one thing *can* lead to another….

THE INCOME TAX COCKTAIL

Its name sends bolts of fear into otherwise staunch men! Writers and pundits disdained it! It could not live, and yet it wanted to live. It was the Bronx Cocktail to which the Income Tax merely added a couple dashes of Angostura Bitters. In fact, if you wanted to feel particularly film noir, you'd lean over the dark bar you found yourself in and growl, "Bronx with bitters, and make it snappy!" Of course, since it is included in this book, you know they'd look at you like you just crawled out from under a rock, but really, what could be more film noir than that?

Mohawk Bronx Cocktail. circa 1934; cocktail shaker and glasses, circa 1950s; Martini & Rossi Italian vermouth circa 1930; Blackstone Gin, circa 1947; French vermouth, circa 1940; Abbott's Bitters bottle, circa 1912.



FORM 1040
Treasury Department
Internal Revenue Service

UNITED STATES
INDIVIDUAL INCOME TAX RETURN

Page 1
1942

OPTIONAL FORM 1040A MAY BE FILED INSTEAD OF THIS FORM IF GROSS INCOME IS REPORTED ON THE CASH BASIS FOR THE CALENDAR YEAR, IS NOT MORE THAN $3,000, AND CONSISTS *WHOLLY* OF SALARY, WAGES, OTHER COMPENSATION FOR PERSONAL SERVICES, DIVIDENDS, INTEREST OR ANNUITIES.

FOR CALENDAR YEAR 1942
or fiscal year beginning ....., 1942, and ending ....., 1943

PRINT NAME AND ADDRESS PLAINLY. (See Instruction C)

(Name) (Use given names of both husband and wife, if this is a joint return)

(Street and number, or rural route)

(Post office) (County) (State)

(Occupation) (Social Security number, if any)

(Name and address of employer)

(If more than one employer, attach statement showing name and address and amount received from each)

(Do not use these spaces)
File Code
Serial No.
District
(Cashier's Stamp)

Cash—Check—M. O.
First Payment
$

COMPUTATION OF TAX

20. Net income (item 19 above)		$	27. Normal tax (6% of item 26)		$
21. Less: Personal exemption. (From Schedule D-1)	$		28. Surtax on item 23. (See Instruction 28)		
22. Credit for dependents. (From Schedule D-2)			29. Total (item 27 plus item 28)		$
23. Balance (surtax net income)		$	30. Total tax (Item 29 or line 16, Schedule F)		$
24. Less: Item 5 (*a*) above	$		31. Less: Income tax paid at source	$	
25. Earned income credit. (From Schedule E-1 or E-2)			32. Income tax paid to a foreign country or U.S. possession. (Attach Form 1116)		
26. Balance subject to normal tax		$	33. Balance of tax (Item 30 minus items 31 and 32)		$

I/we declare, under the penalties of perjury, that this return (including any accompanying schedules and statements) has been examined by me/us, and to the best of my/our knowledge and belief is a true, correct, and complete return made in good faith, for the taxable year stated, pursuant to the Internal Revenue Code and the regulations issued under authority thereof.

(Signature of person (other than taxpayer or agent) preparing return) (Date)

(Name of firm or employer, if any)

(Signature of taxpayer) (Date)

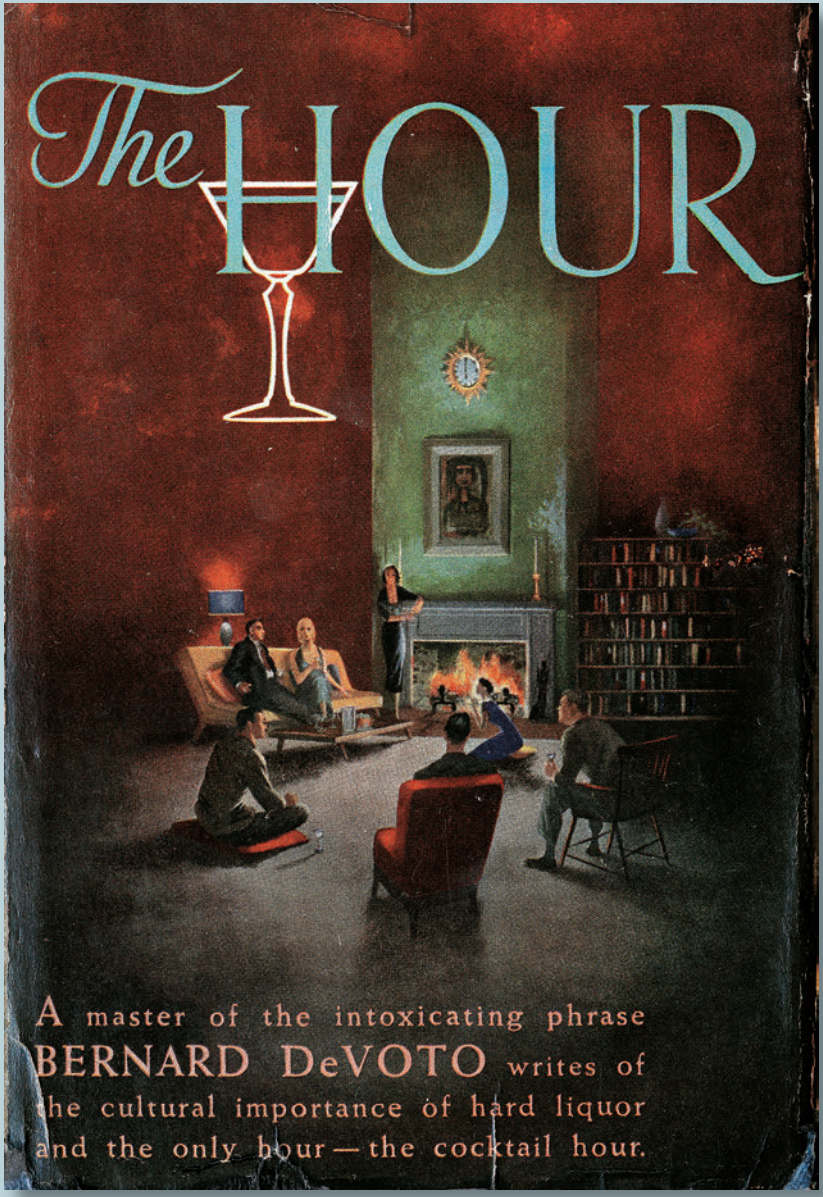
(If this is a joint return (not made by agent), it must be signed by both husband and wife)
A return made by an agent must be accompanied by power of attorney. (See Instruction F)

16—24346-1

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) gin**
- **¾ ounce (⅛ gill, 2 cl) dry vermouth**
- **¾ ounce (⅛ gill, 2 cl) sweet vermouth**
- **Juice of ¼ orange (squeezed right into the shaker)**
- **2 dashes Angostura Bitters**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with an orange wheel.


The HOUR
A master of the intoxicating phrase
BERNARD DeVOTO writes of
the cultural importance of hard liquor
and the only hour — the cocktail hour.

The Bronx, sister to the Manhattan, was a grand cocktail for many years. It fell prey to a chorus of martini and highball voices rejecting the innocent orange juice it contained. In 1948, Bernard DeVoto, author of *The Hour* (on which the cover blurb reads "… the cultural importance of hard liquor and the only hour—the cocktail hour"), called the Bronx the most ominous of a sore heritage of slops. Of course, he called the venerable Manhattan an "offence against piety" as well. The man was unyielding.

Mainly, the Bronx was easily ruined with packaged orange juice. It is a cocktail that *insists* on fresh-squeezed oranges, and for that reason alone it will not be made at many bars. The Income Tax is better still. The bitters add another dimension to the construction, and with correct measurements (not at all hard with this drink) and the fresh-squeezed juice, it is memorable and delicious.

DRINK NOTES

The superb architect Richard (Rick) Corsini introduced me to the "Bronx with bitters" as a Maurice. We both did a lot of vintage cocktail research using one another as guinea pigs, and the drink I would eventually identify, correctly, as the Income Tax was a real keeper. Many old bar guides refer to the drink as a Maurice, though it appears the true Maurice contained absinthe (or pastis) in lieu of bitters, taking it into Monkey Gland territory.

THE JACK ROSE COCKTAIL

There are three timeworn stories as to how the Jack Rose got its name. (1) It is made with apple*jack*, and it is *rose* colored. (2) It is a double entendre on the name Jacqueminot Rose, or Jacque Rose, of which Jack Rose is a corruption and with which the drink is color coordinated.

Copper cocktail shaker circa 1930s, Nuyens Grenadine circa 1938, Captain Applejack Apple Brandy circa 1939. Playbill, presenting the 1931 Warner Bros.–Vitaphone production of Captain Applejack.

This was the firmly held theory of Albert Stevens Crockett, journalist, who wrote of it in his 1931 history-with-recipes of the old pre-Prohibition Waldorf Astoria bar. Though it is not completely true, this particular rose variety is said to be thornless, and it must be admitted that, likewise, the drink is certainly smooth, not sharp. (3) It was named after a gangster-hit man who was embroiled in an early twentieth-century murder trial of some notoriety. You can't put it past bartenders to name a drink after current events. That's why we are all drinking Lindberghs, Sacco-Vanzettis, and Simpsons (light on the OJ, please) today. Nah, I vote for #1. Sometimes things are *just* as they seem.

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) applejack**
- **Juice of ½ lime (or lemon—about 1 ounce [¼ gill, 3 cl])**
- **2 or more dashes of real pomegranate grenadine**

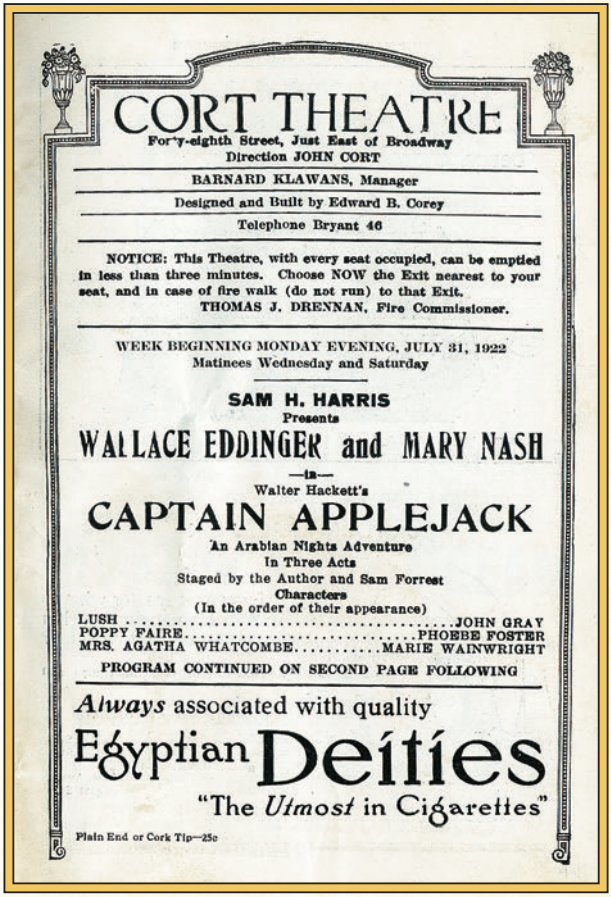
- Shake well in an iced cocktail shaker, strain into a cocktail glass, and garnish with a lime (or lemon) wedge.

DRINK NOTES

Recipes, even early ones, differ on whether to use lime or lemon juice in this drink. I've had both, and they are different, but both are excellent. Earlier guides seem to prefer lime, later, like the back of the applejack bottle, lemon. I'm going to courageously come down right in the middle. I like either or.

Insist on real pomegranate grenadine for your Jack Roses—and all drinks that call for grenadine. Some of the most prevalent brands *don't* contain pomegranate, and it isn't real grenadine without it. After all, the word *grenadine* is French diminutive for pomegranate. This is a very silky drink, as profound as it is simple.

It's largely forgotten because of its deeply historic, yet obscure base liquor.



CORT THEATRE
Forty-eighth Street, Just East of Broadway
Direction JOHN CORT
BARNARD KLAWANS, Manager
Designed and Built by Edward B. Corey
Telephone Bryant 46

NOTICE: This Theatre, with every seat occupied, can be emptied in less than three minutes. Choose NOW the Exit nearest to your seat, and in case of fire walk (do not run) to that Exit.
THOMAS J. DRENNAN, Fire Commissioner.

WEEK BEGINNING MONDAY EVENING, JULY 31, 1922
Matinees Wednesday and Saturday

SAM H. HARRIS
Presents
WALLACE EDDINGER and MARY NASH
—in—
Walter Hackett's
CAPTAIN APPLEJACK
An Arabian Nights Adventure
In Three Acts
Staged by the Author and Sam Forrest
Characters
(In the order of their appearance)
LUSH ..... JOHN GRAY
POPPY FAIRE ..... PHOEBE FOSTER
MRS. AGATHA WHATCOMBE ..... MARIE WAINWRIGHT
PROGRAM CONTINUED ON SECOND PAGE FOLLOWING

Always associated with quality
Egyptian Deities
"The *Utmost* in Cigarettes"
Plain End or Cork Tip—25c

Left: Playbill from the famed Cort Theatre on Broadway, where Captain Applejack *enjoyed its American debut in 1921, the fourth notable exclusive production at the Cort since its 1912 founding. Below: Wallace Eddinger, star of* Captain Applejack.

THE JAPALAC COCKTAIL

The term "Japalac" may provoke a certain nervousness given our enlightened sensitization to cultural slurs, but in this case, it is a gut-level red herring. Japalac was a tinted varnish product made by the Glidden Company that contained Japan drier, a medium for oil paint that decreased drying time, decreased brush drag, and increased gloss. Therefore, Japalac was, in its day, a quick-drying gloss stain/varnish. The *drink* first appeared in Albert Stevens Crockett's *Old Waldorf Bar Days* (1931). We can only imagine the hilarity as christeners of the Japalac got varnished on their first several.

> *"Stick your patent name on a signboard*
> *brother—all over—going west—young man*
> *Tintex—Japalac—Certain-teed Overalls ads*
> *and land sakes, under the new playbill ripped*
> *in the guaranteed corner—see Bert Williams what?"*
>
> —from Hart Crane's *The Bridge*, 1930

INGREDIENTS:

- **Juice of ¼ orange**
- **¾ ounce (⅛ gill, 2 cl) dry vermouth**
- **¾ ounce (⅛ gill, 2 cl) rye whiskey**
- **1 teaspoon raspberry syrup**

- Combine in an iced cocktail shaker, and shake and strain into a small cocktail glass.
- Garnish with an orange twist.

DRINK NOTES

This is a prime example of a classically proportioned pre-Prohibition-style cocktail. By modern standards, it is quite small. Here, though, is the genius of the method: Unlike the highball, the julep, the sling, or the fizz, the cocktail is a powerful, largely undiluted bolt of unfettered flavor—and of alcohol. As such, small really does work best.

1923 Saturday Evening Post *Jap-a-lac varnish advertisement. Note: "Jap" wasn't a slur. It referred to an old chemical drying aid called "japan drier" for which "jap" was a the painters' term.*

JASPER'S JAMAICAN PLANTER'S PUNCH

The many old Planter's Punch recipes I've run across over the years never exactly inspired me. They were either too plain and bland to be interesting or they loaded up their recipes with enough sweet and fruity extras to turn the concoction into some generic faux-Tiki drink. Imagine my surprise when Steve Remsberg agreed. After all, he is the greatest vintage rum archivist in the world today. I've often considered breaking into his house and … but that's another story. So when Steve offered me a Planter's Punch during one of my delightful visits to Château Remsberg, I was able to adequately hold my enthusiasm in check. Imagine my surprise when the potion he placed in my hands was both delicious and sophisticated. As it turned out, Steve had paid several visits some years ago to a gent named Jasper LaFranc at the Bay Roc Hotel in Montego Bay. Jasper had a secret recipe. Well, Steve is a smooth-talking lawyer and eventually Jasper divulged his recipe to him. Imagine my surprise when Steve generously assented to my untoward request to publish this mystical formula for the benefit of all mankind. That Steve is just a surprising guy.

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) dark Jamaican rum (Coruba)**
- **1-½ ounces (⅓ gill, 4.5 cl) Jasper's Secret Mix**

- Add to a 10-ounce (2.5 gill, 30 cl) highball glass filled with cracked ice. Stir vigorously. Top off with more ice.
- Jasper garnished his with a pineapple spear, an orange slice, and a cocktail cherry.
- Steve garnishes his with fresh mint.

Well, there you are! Happy? Hold the applause, please. What? You want more? Ah! The secret mix … demanding, aren't you?

1934 recipe pamphlet calling for Angostura Bitters as a drink additive and a cooking spice.

JASPER'S SECRET MIX

This potion is made by the bottle and kept refrigerated.

- **Juice of 12 limes**
- **1-½ cups (3 gills, 35.5 cl) sugar**
- **1-¼ ounces (⅓ gill, 3.5 cl) Angostura Bitters**
- **½ whole nutmeg, grated**

- Stir the ingredients together in a mixing vessel until the sugar dissolves.
- Let steep in the refrigerator for at least two hours.

Then, Steve Remsberg surprised me one last time. He confided Jasper's recipe for RUM punch as well … a recipe *never* revealed until now.

JASPER'S RUM PUNCH

- **1-½ ounces (⅓ gill, 4.5 cl) Wray & Nephew White Overproof Rum**
- **1-½ ounces (⅓ gill, 4.5 cl) Jasper's Secret Mix**

- Stir with cracked ice in an 8-ounce (2 gill, 24 cl) highball glass.
- Garnish with a cherry.

DRINK NOTES

Although it may sound like the same thing, the alternative rum in Jasper's Rum Punch gives the drink an entirely different flavor and overall character, giving you two drinks for the price of one.

THE JUPITER COCKTAIL

Planter's Cocktail Peanut tin, circa 1950; Garnier Parfait Amour, circa 1934; Calvert Gin, circa 1940; cocktail shaker and glasses, circa 1940s.

I first encountered this drink in a great little bar guide published in 1937 by a Chicago liquor store named Marco's. As a cocktail historian, you'll often turn up these old recipes at some undetermined point in their "life cycles." When I make this drink, I always pull down my copy of *The How and When* by Hyman Gale and Gerald F. Marco, though my cocktail archaeology has determined that Marco's likely got the recipe from Patrick Gavin Duffy's *The Official Mixer's Manual* (1934). Duffy probably got it, through his publisher, from Harry Craddock's *Savoy Cocktail Book* (1930), and Harry most certainly extracted it from another Harry … Harry McElhone in his first book, Harry of Ciro's *ABC of Mixing Cocktails*, published in 1923!

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) gin**
- **¾ ounce (⅙ gill, 2 cl) dry vermouth**
- **1 teaspoon Parfait Amour**
- **1 teaspoon orange juice**

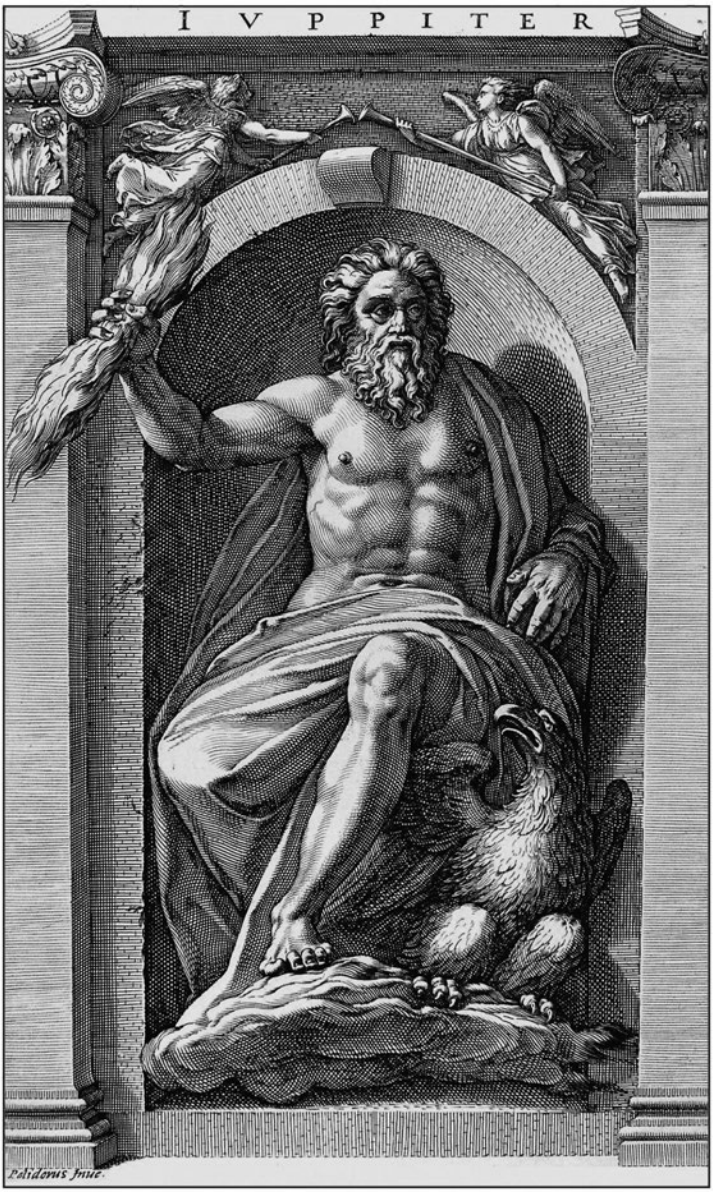
- Shake in an iced cocktail shaker, and strain into a cocktail glass.

They all saw fit to print the Jupiter recipe, and right they were; it is, in my view, the finest use of the arcane nineteenth-century liqueur Parfait Amour ever created. You see, Parfait Amour (which translates as "perfect love") was always considered to be a dainty woman's liqueur. It was a pretty purple color and it tasted like the delicate combination of grape jellybeans and marshmallows. Who would have thought that this demure cordial would be so bossy? Parfait Amour, like the more flagrant absinthe and pastis, would, with a heavy pour, absolutely take over a drink—and not in a good way. I love the stuff, but then I *know* it's like a machine gun; I don't aim it just anywhere, and I squeeze the trigger very, very carefully.

DRINK NOTES

Simple, right? Well, as you might gather, the Jupiter requires (more than any other cocktail in this book) exact measurements. Got lab equipment? I use a ¾- to 1-½-ounce (⅙ to ⅓ gill, 2 to 4.5 cl) double jigger and kitchen measuring spoons. No, your coffee spoon will not do. Unlike the Corpse Reviver #2, an overpour won't obviously ruin the drink—but it'll make it disappointing to the point where you'll wonder what all the fuss was about. The color won't help. Once you've combined all the constituents, it'll look like light gray ashes. If you measure it correctly, you'll get an empyrean flavor like none you've ever experienced and a balance that'll make you want more than one. But the color still won't be anything you'll want to paint your house.

Parfait Amour isn't common, but thanks to Marie Brizard it *is* still made and it is available. In Europe, Bols still makes it, too. The devilish mixing required, and the big belt of vermouth make this a natural forgotten cocktail. Be brave. Try it for the flavor.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Polidorus fnue.

KNICKERBOCKER À LA MONSIEUR

This nineteenth-century hit had "his" and "her" versions—à la Monsieur and à la Madame. Both were published in 1869 in William Terrington's *Cooling Cups and Dainty Drinks*. Jerry Thomas first introduced the Knickerbocker in 1862. In 1888, Harry Johnson printed the manly version shown here. "Father Knickerbocker" was the allegorical patron saint of New York and generations of native New Yorkers claimed kinship to him.

The one-time Times Square-situated hotel many assume the drink was named for would not be designed for another thirty-nine years. Nakheel Hotels, a subsidiary of United Arab Emirates' royalty-owned Dubai World, bought the property in 2006 with plans to restore it as a sumptuous hotel for the first time since before the Great Depression, so we may yet see the Knickerbocker à la Madame and à la Monsieur proffered over the bar again if we're lucky.

Hotel Knickerbocker in its heyday, 1909

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) Virgin Islands rum**
- **½ ounce (⅛ gill, 1.5 cl) orange curaçao**
- **½ ounce (⅛ gill, 1.5 cl) raspberry syrup**
- **1 ounce (¼ gill, 3 cl) lemon juice**
- **1 slice orange**
- **1 slice pineapple**

- Add all to crushed ice in a goblet, collins glass, or tumbler, stir, and serve.
- Garnish with more fruits in season.

DRINK NOTES

The Knickerbocker à la Madame is a completely different drink, and not as interesting (or good), but it's below, if you want to give it a try.

KNICKERBOCKER À LA MADAME

This version comes from William Terrington's *Cooling Cups and Dainty Drinks*.

- **½ pint (2 gills, 24 cl) lemon ice (sorbet)**
- **½ pint (2 gills, 24 cl) sherry or Madeira**
- **1 750 ml bottle seltzer water**
- **½ pint (1 gill, 12 cl) shaved ice**

- Mix the lemon water ice, sherry, and seltzer in a soda-water glass.
- Add the shaved ice.

LA FLORIDITA DAIQUIRI

It is said that the Daiquiri was invented (in the sense that "necessity is the mother of invention") at the turn of the twentieth century by two copper mine engineers who used what was readily available all over Cuba—rum, limes, and cane sugar. *That* was an original Daiquiri. It was good, too. Even without the sugar, the lime had a perfect chemistry with the rum.

The La Florida Bar was the venue in Havana, Cuba, where Ernest Hemingway liked to drink daiquiris, frozen. He only drank them there and only as made by the then-head bartender and eventual owner Constantino (Constante) Ribalaigua. Locals referred to the place as La Floridita, a diminutive form of the name, like calling a baby "babykins"—an assignment of affection.

Bar La Florida cocktail guide, 1934, Havana, Cuba

Those are the facts, and from there the story goes straight to hell. In dispute are the recipe and ingredients for the La Floridita Daiquiri and whether it is the special daiquiri Hemingway liked to drink. The seeds of fame were, as ever, harbingers of discord. In Charles Schumann's emblematic *Tropical Bar Book* (1989), the La Floridita Daiquiri is plainly listed much as the one I recommend here, though not blended. It was to be mixed in a shaker and with crushed ice. He also lists a Florida Daiquiri, which halves the lime juice and adds grapefruit juice. He has been challenged on these recipes, though, and some sorting out is in order.

The 1947 *Bartender's Guide* by Trader Vic (rum king in the minds of many) lists *four* La Florida Daiquiris (note the lack of the diminutive form), all of which contain *lemon* juice in lieu of the lime. This was simply a mistranslation owed to the original La Florida bar guide giveaways in the 1930s. The Cuban word for "lime" is *limon*. The Cuban word for "lemon" is also *limon*. The key is in the modifying word (or lack thereof) after *limon*. A lime is a *limon verde*, a lemon is a *limon*. The English translation of these guides didn't make the leap. They translated *limon verde* as "lemon," and Trader Vic Bergeron merely repeated the translated form—and the mistake. He also listed a Trader Vic's Daiquiri, which was the Schumann recipe, albeit with Puerto Rican rum and blended. By his 1972 revised edition, he had corrected the lemon/lime mistake, but also confused the situation further, listing no La Florida Daiquiris at all, but including one La Floridita Daiquiri, blended—with the recipe that used the grapefruit juice. To roil the waters even further, he included a La Florida *Cocktail* (with crème de cacao) as well.

Bacardi Gold Rum, Cuba, circa 1936; Bacardi White Rum, Cuba, circa 1959 (some of the last to be bottled before Castro commandeered the distillery); Havana Club, circa 1939, when the Arechabala family was still at the helm. Coco Rumbas cookie tin, circa 1940s. Hamilton Beach Ron Rico Daiquiri Mixer, circa 1948. Balsac Maraschino Liqueur, circa 1946.

In the 1934 *Bar La Florida Bar Cocktails* guide, composed while Constante was a bartender working for then-owner Segundo Menendez, all daiquiris appear by number. Schumann's La Floridita is Daiquiri #4, tellingly subtitled (Florida Style) and served with crushed ice from an "electric shaker." This guide also includes (groan) a Floridita Special that contains no rum at all. By their 1939 edition, Constante owned the bar. He listed five daiquiris, all shaken, #3 the grapefruit variety, #4 the one I suggest here, both shaken. The #4 is now subtitled (Howard & Mae). The lime/lemon translation mistake continues, but we all know what was meant—lime. Two pages beyond the daiquiri recipes is a cocktail titled the "E. Henminway [sic] Special." It was the grapefruit recipe, blended.

Sometime between 1934 when he worked there and 1939 when he owned the place, Constante Ribalaigua created this drink, not yet termed a "daiquiri" for Ernest Hemingway. Was it the one Hemingway liked to drink? We don't know, but it was named after him and it was frozen; we can suppose it was.

I'll tell you what, Papa Hemingway notwithstanding, I prefer the no-grapefruit version. In simplicity is profundity. Here is the recipe I believe to be the pinnacle of the classic daiquiri art—and I'll wager Hemingway drank them before Constante mixed his first "Henminway Special."

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) rum (I like Havana Club, contraband from Cuba, or Brugal from the Dominican Republic.)**
- **Juice of ½ lime (If your limes are small, use the whole thing.)**
- **1 teaspoon sugar or sugar syrup (Increase if too tart.)**
- **1 teaspoon maraschino liqueur**

- Blend with crushed ice.
- Serve in a saucer cocktail or champagne glass.
- Garnish with lime wheel and maraschino cherry.

DRINK NOTES

Published here is the exact lost recipe from the 1934 *Bar La Florida Cocktails* guide. Double quantities for a larger cocktail. These days, almost any drink made with rum is a "daiquiri." Suffice to say, the formula I give—and *all* the recipes referenced under this heading—are wholly different animals.

Life, *humor magazine, January, 1928*

LEATHERNECK COCKTAIL

"Leatherneck" is, of course, slang for a U.S. Marine Corps soldier. The moniker went all the way back to the Revolutionary War, when the Marine uniform had a high leather collar shielding its wearer from sword blows.

A *New York World-Telegram* columnist and former Marine named Frank Farrell apparently invented the Leatherneck Cocktail. We all know journalists are second only to bartenders when it comes to innovative cocktail creation and consumption. Or perhaps I got the order reversed. Of the drink, Ted Saucier quoted Mr. Farrell: "Shake violently on the rocks and serve in a cocktail glass … Stop smoking. Fasten your seat belts. Empty your fountain pens. Because after two gulps, you'll seriously consider yourself capable of straightening out Chinese fire drills." I simply say, it's an odd drink of an odd color. The recipe is from *Bottoms Up* by Ted Saucier (1951).

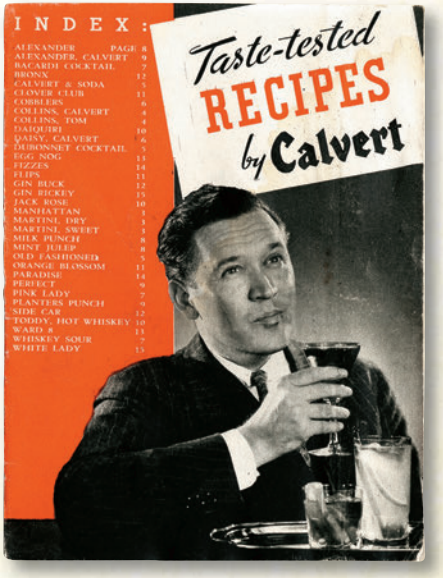
INGREDIENTS:

- **2 ounces (½ gill, 6 cl) blended whiskey (Crown Royal is what I used.)**
- **¾ ounce (⅛ gill, 2 cl) blue curaçao**
- **½ ounce (⅛ gill, 1.5 cl) fresh lime juice**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lime wheel.

DRINK NOTES

I rarely, *rarely* use blended whiskey because I don't like it very much, but here it works. Do you have a dusty old bottle of Crown Royal, Canadian Club, or Seagram's 7 Crown hanging around? Use that.



Calvert cocktail recipes, circa 1935

Franklin D. Roosevelt "Steersman" clock, 1940

THE LIBERAL

As idealistic searchers of the hallowed halls of the bibulous arts, we endure the bane of bad drinks with good names. When I unearth a cocktail that tastes great, has a great name, and hasn't been written about ad infinitum, I scream "WOO HOO" and do a Steve Balmer dance (but only in my head). Thus, sadly, the Suburban, La Negressa Blonde, and the Bosom Caresser failed to make the cut. At the same time, we triumphed with Satan's Whiskers (page 304), the Corpse Reviver #2 (page 171), and the Monkey Gland (page 273). Here we have the Liberal, and I must say, I am thrilled to admit this bleeding heart to the cocktail club. Of course, in reality "liberal" means many things. The omnipresent political connotation, the definition meaning generous and free spending, and from back in the days of slavery, befitting a man of free birth. Perhaps my personal favorite, though (also archaic), means "lacking moral restraint." Roll 'em all into one and there is a lovely portrait of your Doctor!

The Liberal cocktail is very much in keeping with drinks of the Brooklyn (page 161) ilk. Hey, I'm just helping you find uses for all those ingredients I insist you buy. This is just one of those lost cocktails that works. In fact, it is marvelous.

INGREDIENTS:

- **¾ ounce (⅛ gill, 2 cl) 100-proof Wild Turkey**
- **¾ ounce (⅛ gill, 2 cl) Italian vermouth (Carpano Antica)**
- **3 dashes Torani Amer**
- **1 generous dash orange bitters**

- Stir energetically in an iced mixing glass, and strain into a cocktail glass.
- Garnish with a cocktail cherry.

DRINK NOTES

This drink derived from a particularly neglected bar book of 1931, *Old Waldorf Bar Days* by Albert Stevens Crocket. Why so neglected? To find an original tasty cocktail therein, you must wade through (and I'm not kidding, here) *seventy* drinks that, by historic or modern standards, are a gin martini. No other additives … just gin of one proportion, type, or brand, vermouth (or no vermouth) of a given type or proportion, a twist or no twist, olive or no olive, bitters or no bitters … seventy times. It is of little wonder that cocktail nerds such as I tend to skirt that particular patch of bookshelf real estate. I had to psyche myself for the task, but I was rewarded by fully eight interesting forgotten cocktails that tasted just great. The four best are in this book: the Liberal, Japalac Cocktail (page 240), the Soother (page 316), and Three to One Cocktail (page 323). Of these drinks, it is not clear who invented any of them, but the longtime head bartender at the Waldorf was the storied Johnnie Solon, inventor of the Bronx Cocktail from which the Income Tax Cocktail (page 233) derived. The Waldorf-Astoria where Solon held court is not the Art Deco Park Avenue edifice in operation today. The original Waldorf, later to partner with the Astoria Hotel next door, was on the site now occupied by the Empire State Building.

The Waldorf-Astoria, 1899

THE LION'S TAIL

The weirdly named Pimento Dram cordial, like so many other previously untested international ingredients, was fodder for new signature cocktails in the shiny streamlined 1930s. Here is a recipe very much in the classic cocktail tradition from the august *Café Royal Cocktail Book*, published in London in 1937. Since "twisting the lion's tail" was American slang for character distinctly British, we might assume the author of the Lion's Tail was a Prohibition refugee from the States.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) bourbon whiskey**
- **¾ ounce (⅛ gill, 2 cl) Allspice Dram (or less, to taste)**
- **½ ounce (⅛ gill, 1.5 cl) fresh lime juice**
- **½ tablespoon (7 ml) simple syrup (or less, to taste)**
- **2 dashes Angostura Bitters**

- Shake in a cocktail shaker with ice and strain into a 5-ounce (1-¼ gills, 15 cl) cocktail glass.

DRINK NOTES

Pimento Dram may bring to mind the flavorless, wadded-up thing beheld in many a martini olive, but trust me, this is a wholly different pimento … a peppercorn of sorts. It was encountered by eighteenth-century seafaring, island-hopping British explorers and, while the (Jamaican) islanders called it "pimiento" in Spanish (anglicized to pimento), the English christened it "allspice." The berry seemed to them to encapsulate the flavors of cinnamon, nutmeg, mace, and clove all in one little peppery wallop. The native peoples made a liquor of it, soaking the berries in rum and sweetening the amber potion. Over time, it was put up in commercial bottles and by the 1930s could be found as far afield as Europe and the United States. It follows that Tiki drinks would be a probable use for Pimento Dram—and they were. In time it again became obscure, retreating back to its tropical island. Wray & Nephew, the great rum producers, still make one in Jamaica, but it is no longer imported. Since the first edition of this book, at my urging, a bottled pimento liqueur badged *St. Elizabeth's Allspice Dram* came to market and it is lovely, every bit the equal of the unimported Jamaican Wray & Nephew product. Mainly, this is still a largely untested ingredient, but one that is extremely versatile. To test a Tiki drink using it, you'll find a recipe based on Trader Vic's original Navy Grog called the Ancient Mariner authored by Jeff "Beachbum" Berry (page 288). I'm quite certain you'll love it. But mainly you'd make your Doctor very proud if you invented some great drinks with Allspice Dram that can stand among the *next* generation's historic cocktails.

LUCIEN GAUDIN COCKTAIL

This libation is named for the extraordinary fencer who competed in the Olympics in 1920, 1924, and 1928, receiving gold medals in ’24 and ’28. It is, therefore, a very mature Prohibition cocktail.

Lucien Gaudin postcard, circa 1925

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) gin**
- **½ ounce (⅛ gill, 1.5 cl) Cointreau**
- **½ ounce (⅛ gill, 1.5 cl) Campari**
- **½ ounce (⅛ gill, 1.5 cl) dry vermouth**

- Stir in a mixing glass with ice, and strain into a cocktail glass.
- Garnish with an orange twist.

DRINK NOTES

Incidentally, do you know why the sport is called "fencing"? It derives from the Latin *defensio*, meaning an act of defense. William Shakespeare was actually the first writer we know of to ascribe the term *fencing* specifically to swordsmanship, in his play *The Merry Wives of Windsor*.

Ambassador Scotch, bottled 1948, distilled 1923; Cary, Haxton & Co Ginger Ale, circa 1940

MAMIE TAYLOR

The name "Mamie Taylor," once both common and famous, rings quaint in an era of Brittanys, Heathers, and Lindsays. For a few diehard supporters like me, however, it lives on.

The Mamie of our adulation is a highball—a drink in a tall glass served with ice, spirit, and sparkling mixer. It is mainly remembered from *The Bartender's Book* by Jack Townsend (1952), which rated the growing or declining popularity of drinks that were then considered ubiquitous. The Mamie Taylor was among them, a shocking fact since, unlike most of the other entries, it has virtually no name recognition today. The Mamie Taylor had suited a trend away from classic cocktails and toward the simplification of the popular American mode of drinking. Think "gin and tonic."

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) scotch**
- **¾ ounce (⅛ gill, 2 cl) freshly squeezed lime juice**
- **Spicy ginger ale or ginger beer (I recommend Blenheim's #3 ginger ale.)**

- Pour the scotch and lime juice into an ice-filled 8-ounce highball glass and fill with ginger ale.
- Stir and garnish with a lime wedge.

The original Mamie Taylor highball commemorated a Broadway singer and actress who, like the drink, is all but forgotten. Her time center stage straddled the late nineteenth and early twentieth centuries, and light opera was her forte. The drink likewise reflected the fame of its namesake and was considered a *fancy* drink, commanding both respect and price. As celebrated mystery novelist Mary Roberts Rinehart wrote in her 1912 novel, *Where There's a Will*, "... I've served all the fancy drinks you can name over the brass railing … Nowadays, when a fellow gets smart and asks for a Mamie Taylor, I charge him a Mamie Taylor price." Amusingly, it was neither that the drink was especially complex nor that the ingredients that rarified, simply trendy—and a fine example of consumer psychology.

By the time the book debuted, ironically, the Mamie Taylor cocktail was already largely passé as a pet of the privileged, thirsty elite. It debuted circa 1899 and passed from vogue around 1902, as if a summertime fad. Yet at the dawn of the twentieth century, the Mamie Taylor stood as proud as the Statue of Liberty. *The Daily News* extolled during the arid July of 1900, "The latest bit on these hot days is a nice cool 'Mamie Taylor."

Thousands were consumed that year. They were advertised by name in newspaper ads. Poems were written about the drink, jokes were told and articles were written using Mamie to illustrate au courant sophistication. Yet by 1904 the *Washington Post* cited a bartender grumping, "Well, that's the first call for her we've had for nearly three years," as he mixed the drink.

The Oakland Tribune in 1907 protested such fickleness in a narrative about "the old days": "I can tell you the history of every old-time place in the city. But you allowed an old-time 'Tivoli' favorite to come to Oakland without ever giving her the smallest bit of a notice.… Mamie Taylor, one of the best known of the well known, was at the Novelty on Broadway … A few years ago Broadway went wild over her. You could go into any of the swell cafes in New York and order a Mamie Taylor, and then if she is so unfortunate as to be compelled to play the 10-cent houses she virtually belongs to the D. and O. Club." (D and O meant down and out.)

Although it remained a posh drink of the privileged class for a few mere years, to the common man, the Mamie Taylor was synonymous with "swank refreshment" until 1920—and Prohibition. The desire to streamline drinking and the trend toward lighter spirits—leading eventually to vodka and the Moscow Mule (which was directly based on the Mamie Taylor)—brought about this drink's popular revival in the 1940s, and the search for interesting, discernable, balanced flavors lead us back to it today.

Mamie Taylor, circa 1900

MILK PUNCH

Miraculously, you can still walk into a number of New Orleans venues and order this artifact from the first mixed drink guide ever published in 1862. The usual accepted version consists of brandy, simple syrup, vanilla extract, and milk, shaken and strained into a tumbler.

The original version, however, had no vanilla, but it *did* add Virgin Islands rum, and rum often did include a vanilla flavoring component. It also had a dash of water and a tablespoon (15 ml) of sugar—hence simple syrup on the fly. I love the New Orleans version but see no reason why we can't have tradition and technical improvements as well!

Trader Vic Rock Candy Syrup, circa 1947; Wray & Nephew 3 Dagger Jamaica Rum, circa 1940; Ramona (California) Brandy, distilled 1917, bottled 1930; Stereograph dated 1870.

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) brandy**
- **½ ounce (⅛ gill, 1.5 cl) dark rum**
- **2 teaspoons (10 ml) simple syrup**
- **2 dashes vanilla extract**
- **4 ounces (1 gill, 12 cl) whole milk**

- Shake the ingredients all together in a cocktail shaker with cracked ice.
- Strain into a tumbler half full of shaved ice. (Shaved ice was more like snow than crushed ice, but if you pound your ice to smithereens, it'll be similar enough.)
- Grate or shake some nutmeg on top.

DRINK NOTES

Like the Coffee Cocktail (page 167), this is usually a morning potation. Latter-day New Orleans recipes offer a variation with bourbon, but not for this Doctor.

THE MILLIONAIRE

Bartenders and drink writers have a dirty little cocktail secret. Recipes are not sacred. You can *change* a drink if it doesn't suit you. Oh, I wouldn't try it with any of the drinks in MY book … they are *perfect*. All others, though, are a matter of drinkers' tastes. That is why there are so many close variations of classic and modern cocktails. Every bartender and every patron wants their drinks made in the manner that best suits them.

Biscuit (cookie) tin circa 1935, figurine (actually a decanter) circa 1940, Gordon's Sloe Gin circa 1939, two bottles of Myers's Plantation Punch Rum with stated age of eight years circa 1936, Apricot Liqueur circa 1888.

So here we have the Millionaire. I found the recipe for it in *The How and When* of 1937. It was actually the Millionaire #4 as written up in that book, and the Millionaire #1 in 1930's *Savoy Cocktail Book*. (Numbers like that were once a time-honored way to catalog drink variations and entirely different drinks, which happened to have the same name.) I have been guilty of calling out "Millionaire #4," and, I suppose, among those familiar with the book it might help to pinpoint exactly which drink is being discussed, but it really isn't right. Unless you can specify a temporal order to such numbered drinks, they all deserve to be number one. In truth, they are all simply "Millionaires." In other cases, and certainly since the cocktail revival, drink variations get their own names, such as the Martini becomes a Gibson merely by changing the garnish from a twist or an olive to a cocktail onion.

The 1937 recipe for the Millionaire #4 was as follows:

JUICE OF 1 LIME
1 DASH GRENADINE
⅛ PART SLOE GIN
⅛ PART APRICOT BRANDY
¼ PART JAMAICA RUM

WHO SEES THE PROBLEMS?

To begin with, that recipe serves up a sickeningly sweet drink. Apricot brandy isn't a brandy—it is a brandy-based *liqueur*. That poor little lime doesn't stand a chance. Also, quality sloe gin is wonderful stuff, but besides being sweet, it is also very potent. The poor rum doesn't stand a chance. Finally, what the hell is that dash of sweet grenadine syrup doing in there at all, considering sloe gin is every bit as red as grenadine? So (rolling up my sleeves) here is the Doctor's remedy:

Double the rum, and use Myers's or other strong Jamaican rum.

Delete the grenadine.

Use the exact proportions noted, which give the lime an edge.

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) Myers's Original Dark Rum**
- **¾ ounce (⅛ gill, 2 cl) sloe gin**
- **¾ ounce (⅛ gill, 2 cl) apricot brandy**
- **Juice of 1 fresh lime (1 to 1-½ ounces [¼ to ⅓ gill, 3 to 4.5 cl])**

- Shake vigorously in an iced cocktail shaker.
- Strain into a cocktail glass.
- Garnish with a lime wedge.

DRINK NOTES

This incarnation has a nice balance between sweet and tart and strong. It has the character of a tropical cocktail with unexpected flavors. Quality ingredients really help this drink out. Besides the aforementioned Myers's, I recommend Marie Brizard Apry as your apricot-flavored brandy and Plymouth Sloe Gin as the best sloe gin on the planet. It's from England so you may have to do some cajoling to get the stuff since distribution is new to the United States and can be spotty. Again, I have seen bartenders ruin this cocktail by not measuring or by shaking like they are afraid it's nitroglycerin. You want it cold and you want it tart enough to balance the rich flavors. Once a bartender learns to make it correctly, you too can experience the thrill of commanding, "Bartender, make me a Millionaire!"

Legendre Orange Bitters, circa 1935; Carlshamn's Punsch (a brand of Swedish Punsch) its label, unchanged since the 1930s, 1970s. Legendre Absinthe, only produced as such for a year: 1933. In 1934, the product became Herbsaint. Black & White Scotch 1939 "By appointment to His Majesty the King." Recipe book, Just Cocktails*, 1939. Cocktail shaker, Forman Bros., circa 1936.*

THE MODERNISTA

I must admit, this is *my* name for this drink, derived from the Modern Cocktail and sometimes called the Modern Maid. I thought the whole Scotch-pastis interaction showed promise, but the results were bitter. I readjusted the proportions and added the rum-based Swedish Punsch to make a sophisticated, if challenging, beverage.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) scotch**
- **½ ounce (⅛ gill, 1.5 cl) dark Jamaican rum**
- **1 teaspoon absinthe or pastis (Pernod, Herbsaint, and Ricard all work.)**
- **½ ounce (⅛ gill, 1.5 cl) Swedish Punsch**
- **½ ounce (⅛ gill, 1.5 cl) fresh lemon juice**
- **2 dashes orange bitters**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Add a lemon twist.

And here is the original formula, since I am but one man, not the mixological equal of a Harry Craddock, or a Patrick Gavin Duffy. You, Dear Reader have the freedom to decide whether to enjoy one or the other to its utmost, or, the best of all possible outcomes, both in their own way.

1 DRINK OF SCOTCH (APPROXIMATELY 3 OUNCES)
2 DASHES OF FRESH LEMON JUICE
1 DASH OF ABSINTHE
2 DASHES OF JAMAICA RUM
1 DASH OF ORANGE BITTERS

Preparation methods remain unchanged.

Félix Aublet, Numéro trois sur quatre études pour le hall tronconique du Palais de l'Air, 1937

THE MONKEY GLAND

Pa-Poose Grenadine, New Orleans, circa 1950s; Pernod absinthe, circa 1910; Booth's Gin, circa 1933; Prohibition at its Worst*, 1926;* The Saloon in the Home*, 1930. (The latter paired righteous temperance songs with cocktail recipes.)*

I always felt like eighty-three
Standing 'round like an old oak tree
But something wonderful happened to me;
Just wait and see.
A little operation
Filled me full of syncopation
And now I shout with glee!
(monkey screech) I'm just a monkey man.
I feel like a wild monkey
Looking for a chimpanzee.
(monkey screech) See this monkey talk.
Every day in every way I'm getting better
in my monkey walk.
(monkey screech) I'm wild as wild can be.
(monkey screech) So don't you monkey with me.
Since my recovery, the other day
I made a discovery, and that's why I say
Understand
It was a monkey gland
That made a monkey out of me.

"Made a Monkey Out of Me" Meyers, Black, and Schoebel, 1923,
Original Memphis Melody Boys with Billy Meyers, the Original Monkey Man

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) dry gin**
- **1-½ ounces (⅓ gill, 4.5 cl) orange juice (fresh squeezed makes it unimaginably good)**
- **1 teaspoon real pomegranate grenadine**
- **1 teaspoon absinthe or pastis (Pernod, Herbsaint, and Ricard all work.)**

- Shake vigorously in an iced cocktail shaker, and strain into a small cocktail glass.

Prohibition turned out to be a boon to rebellious cocktail creation. The symbolic flagship of the Prohibition venue was undoubtedly Harry's Bar, which was far from American shores: I do not mean the famous one named after Harry Pickering in Venice, Italy, cozy and traditional as it might be, but rather the 1920s beehive of activity that was Harry McElhone's joint, Harry's New York Bar—situated, ironically, in Paris. This venue embodied the spirit of Gatsby, of flappers, and of moneyed Americans abroad. From this wellspring flowed the cocktail that, to my mind, is most associated with Prohibition, the Monkey Gland.

Veteran vaudevillian Billy Meyers sang of it in "Made a Monkey Out of Me," whose lyrics contain an extended double entendre: referring to how the drink presumably made you act and the procedure from which its name derived. This medical procedure, pioneered by Dr. Serge Voronoff and very au courant in Paris in the mid-twenties, involved transplanting a monkey testicle into male humans to "rejuvenate" them. Claims were made of it being a veritable fountain of youth, but it was really the promise of the gland's aphrodisiac effects that caught everyone's imagination.

DRINK NOTES

Some recipes have altered the ingredients (presumably to preclude the use of the frowned-upon absinthe), substituting, instead, Benedictine. As a matter of fact, I've seen this substitution in several old cocktails that originally contained absinthe. I'll guess this was not entirely happenstance. Whereas the learned cocktailians Gary and Mardee Regan prefer this style, I find the original recipe remains entirely persuasive and is, in fact, a crowd-pleaser. You can also vary it, as some have done, using 2 ounces (½ gill, 6 cl) of gin to 1 ounce (¼ gill, 3 cl) of orange juice, if it suits you.

THE MOSCOW MULE

This drink is a good example of cocktail creep. Anyone today would call the Moscow Mule a cocktail, though it is served on the rocks and, traditionally, in a copper mug. It is more correctly a vodka buck or a highball, both of which are considered cocktail forms today. The oft-told story of the 'Mule is one of the grand mainstays of cocktail history—and one of the few that involve vodka.

Although the Moscow Mule was not the first vodka drink, it *was* the drink that popularized the spirit with the general public. It combined three nonstarters: vodka, ginger beer (which is what ginger ale was like in the nineteenth century … gingery and spicy), and a clunky copper mug that nobody wanted. Vodka had been around since before Prohibition as an import, selling mainly to Eastern Europeans who drank it straight. Most Americans regarded it, if they'd ever heard of it, like aquavit or kvass ... interesting, but what do I DO with it? Most recipes previous to the Moscow Mule combined it with gin to no apparent purpose. As such, it always fell flat.

SMIRNOFF
VODKA
THESE SMIRNOFF DRINKS CHANGED THE DRINKING HABITS OF AMERICA. Unheard of ten years ago, the vodka drinks shown above are household words today. Almost everyone who drinks at all enjoys them. It all began when people suddenly discovered that Smirnoff is the perfect drink ingredient . . . smooth, self-effacing, without liquor taste. It made the good old drinks taste better and inspired delicious new ones! It's smart to drink Smirnoff . . . in more ways than one!
it leaves you breathless
Smirnoff
THE GREATEST NAME IN VODKA
80 AND 100 PROOF. DISTILLED FROM GRAIN. STE. PIERRE SMIRNOFF FILS. (DIV. OF HEUBLEIN), HARTFORD, CONN.
1950 Smirnoff ad, extolling the flavorless, "scentless" character of vodka

Right after Prohibition in 1934, Rudolf "Ralph" Kunetchansky "Kunett" secured rights from friend Vladimir Smirnov (exiled from Russia to France by the Bolshevik revolution) to produce his family's vodka (albeit under the French spelling of his dad Piotr's name) in America. So began Pierre Smirnoff Vodka to no great acclaim. In fact, Kunett was losing his shirt and in 1939, John Martin, an executive for Heublein, famous in the drink world for their bottled Club Cocktails, agreed to buy the brand and keep Kunett on as an account executive. Heublein was a smart company, but it fared no better until a moment of sublime synchronicity helped it along.

Martin was at the Cock and Bull Tavern in Los Angeles with owner and friend Jack Morgan. Morgan was saddled with some ginger beer and not much idea what to do with it. A girlfriend of Morgan's had inherited a business that made copper goods (thus the cups), and the convergence of these three

Meet Nurse Cocktail's mule, Tom.
(Tom the Mule would like to make clear that he prefers carrots to vodka.)

disparate losing elements, by way of a vodka version of the Mamie Taylor (page 263), was more than the sum of its parts. The Moscow Mule was born. Signature cup, stealthy vodka masquerading as lime and ginger (yet still with an unexpected wallop), and spicy, biting ginger beer. In retrospect, it was genius. Los Angeles was hot. The new drink could hardly have been more refreshing and fresh tasting or the copper mugs any colder. Zing zing zing!

The drink became a hit in Los Angeles, then across the country, taking vodka along for the ride. Suddenly vodka was becoming *very* popular; eventually, it became the most popular spirit in the world. With this as its launching pad, people wondered what else they could do with vodka. Let's take the venerable (if awful) Orange Blossom and substitute vodka for the gin. Now we have a Screwdriver. Some tell a probably apocryphal tale of construction workers swizzling that beverage with screwdrivers, hence the name, but that's another story. People looked back beyond all those bad vodka drinks and rediscovered the Red Snapper, a drink created during Prohibition by Ferdinand "Pete" Petiot in 1925 at Harry's American Bar in Paris. It got its name because they worried the original title would be offensive: The Bloody Mary. At the time, American drinkers and writers alike hated it, but some say the lack of American vodka led to the use of gin in it, so what's not to hate? Anyway, from the standpoint of the Moscow Mule, it didn't look so bad, and now there was vodka aplenty.

INGREDIENTS:

- **Juice of ½ a lime**
- **2 ounces (½ gill, 6 cl) vodka**
- **Ginger beer or ginger ale**

- Squeeze the lime juice into a Moscow Mule mug.
- Drop the spent lime shell into the mug.
- Add ice cubes and the vodka, then fill with ginger beer.

DRINK NOTES

Although there is still a Cock 'n Bull–branded ginger beer, there are spicier ones from Jamaica. My favorite, though, is made in exotic South Carolina by a concern named Blenheim Bottlers, owned by the same folks who run that ubiquitous East Coast theme park, South of the Border. These are good people, and the Blenheim ginger ale brand dates back to 1903. Know what? Their Old #3 ginger ale is hotter than their ginger beer. How hot? If you sniff the opened bottle, you'll sneeze. If you do want to serve the Moscow Mule in the historically accurate manner, the copper mugs are readily available in stores and online. There is something about sipping this out of copper that gives it an extra invigorating chill. Of course, a double-rocks glass, collins glass, or its shorter brother the highball glass will work. In fact, before the drink slipped into obscurity, a line of Moscow Mule highball glasses was introduced to replace the mugs, for reasons outlined below.

So, what happened to the Moscow Mule? Two things. First, ginger beer really never did catch on beyond its use in the Mule. (More's the pity, because a Gin Buck made with fresh lime, Boodles Gin, and spicy ginger beer is great. Amazingly enough, so is the Mamie Taylor on page 263; Scotch and ginger beer make substantial magic in contrast to bland old ginger ale.) Second, the mugs walked out the door all the time. Therefore, bar owners hated 'em, and that was pretty much the end of that. Still, they make a fine and memorable beverage, though ironically, all that's left of the original Cock 'n Bull is the ginger beer bearing its name.

THE MOTHER-IN-LAW COCKTAIL

A while back, traveler, gourmand, and cocktail aficionado Chuck Taggart sent an email my way from a fellow named Brooks Baldwin, who, as it turned out, had discovered a bona fide forgotten cocktail. Most of the drinks in this book are uncommon, and you'd be hard put to order any in a bar without more than a little explanation. This drink, however, was genuinely unearthed from oblivion—and that makes it worth a try in my book, literally!

This is what Mr. Baldwin said: "My grandmother (born in New Orleans in 1895) inherited the recipe from her mother-in-law shortly before the beginning of the First World War. As specified in the original recipe, my grandmother concocted this libation by the quart and stored it in an antique lead crystal decanter. Informed that science had linked lead crystal to lead poisoning, my grandmother said: 'It's a pretty bottle, so hush.'"

The unnamed cocktail recipe was found crammed in his grandmother's recipe box.

INGREDIENTS:

- **1 teaspoon Peychaud's Bitters**
- **1 teaspoon Angostura Bitters**
- **1 teaspoon Amer Picon (substitute Torani Amer, or "Amer Boudreau")**
- **½ ounce (⅛ gill, 1.5 cl) orange curaçao**
- **½ ounce (⅛ gill, 1.5 cl) simple syrup**
- **½ ounce (⅛ gill, 1.5 cl) maraschino liqueur**
- **9 ounces (2-¼ gills, 27 cl) bourbon**

- Shake in an iced cocktail shaker, and strain into three cocktail glasses.

DRINK NOTES

The interesting combination of ingredients did not initially recall any specific cocktail, but there was a lingering sense of familiarity, so I set to work rooting out similar concoctions. It sounded a bit like a Brooklyn Cocktail, which contained rye or bourbon, dry vermouth, Amer Picon, and maraschino liqueur. Close, but no cigar. As it would turn out, the recipe was a genuine variation of one old classic recipe—itself a variation: the Zazarac Cocktail (not to be confused with the Sazerac), a cocktail rarely made in its own right. It usually (if "usually" can be used here in any way) contains rye, rum, anisette, sugar syrup, Angostura Bitters, orange bitters, and absinthe (or pastis). Despite some ingredients in common, the stew of other constituents did not bring it immediately to mind.

Serious bartenders have always made their own personal lists of recipes, from before Jerry Thomas on. I found the missing link in the back of a 1930s bartender's pocket notebook, constructed by one Chas. O. Gash of the Texas Company (which would become Texaco). The last two recipes, neatly hand typed, were his two variations of the Zazarac. The #1 contained rye, sweet vermouth, Amer Picon, curaçao, sugar, and absinthe. The #2 contained whiskey, Amer Picon, Peychaud's and orange bitters, and absinthe. When I rolled these recipes together, I could achieve something quite similar to Brooks's newly unearthed formula. Even so, the lack of absinthe and the necessity of combining the recipes unevenly made me feel that his drink needed its own name. Brooks complied with the Mother-in-Law Cocktail title, and Chuck made up the first batch.

Note that this was intended as a bottled cocktail, kept and served from a decanter as a port or brandy might be. I reduced the recipe as far as I was able without getting into really odd measures. By original measure, the drink was to contain 2-½ teaspoons (13 ml) Peychaud's Bitters, 2-½ teaspoons (13 ml) Angostura Bitters, 2-½ teaspoons (13 ml) Amer Picon, 1-½ ounces (⅓ gill, 4.5 cl) orange curaçao, 1-½ ounces (⅓ gill, 4.5 cl) simple syrup, 1-½ ounces (⅓ gill, 4.5 cl) maraschino (it said "syrup" but we are all sure "liqueur" was meant). Mix, then fill a quart bottle with bourbon to make up the quart.

MOHAWK PREPARED COCKTAILS
are deftly blended with all the thrilling artistry of the smartest rendezvous. A dramatic welcome to the unexpected guest —a gracious nicety to the guest invited.
Ready to ice and serve. Lordly cocktails in a twinkling for those spontaneous affairs of real fellowship—informal entertaining.
BRONX · MARTINI · MANHATTAN
OLD FASHION · SIDE CAR
WHISKEY SOUR.
Mohawk
Old Fashion
Cocktail
MOHAWK
SIDE CAR
cocktail
Manhattan
Martini
40
MOHAWK LIQUEURS
41

1934 Mohawk liquor pamphlet

NAVY GROG (ANCIENT MARINER)

This single-serving punch is pure Tiki magic, from the heyday of the craze. It seeks to reproduce one particular style of Navy Grog that was made with one (until recently) rarified ingredient that made the drink itself both unavailable and very, very good. The effort to recreate it was a collaboration between Beachbum Berry and yours truly. The Bum christened it the Ancient Mariner.

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) Demerara rum (not the 151-proof kind)**
- **1 ounce (¼ gill, 3 cl) dark Jamaican rum (Coruba)**
- **¾ ounce (⅛ gill, 2 cl) fresh lime juice**
- **½ ounce (⅛ gill, 1.5 cl) grapefruit juice**
- **½ ounce (⅛ gill, 1.5 cl) simple syrup**
- **¼ ounce (1/16 gill, 0.75 cl) Allspice Dram**

- Build in a double old-fashioned glass filled with crushed ice.
- Garnish with a lime wedge and a mint sprig.

PALM BEACH SPECIAL

Palm Beach, Florida … from the 1930s, a symbol of upscale, relaxed, sophisticated fun in the sun. The cocktail? A product of the 1940s, it could hardly be simpler, but it's also crisp, bracing, declarative, effective ... like a New Yorker. I believe in the naming, though, it and the cocktail following it were switched at birth.

Fleischmann's cocktail pamphlet, 1950s

Seagram's cocktail pamphlet, 1938

INGREDIENTS:

- **2-½ ounces (⅝ gill, 7.5 cl) gin (I like Plymouth in this one.)**
- **¾ ounce (⅛ gill, 2 cl) grapefruit juice**
- **½ ounce (⅛ gill, 1.5 cl) sweet vermouth**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.

PARK AVENUE COCKTAIL

This drink is synonymous with wealth, power, and luxury in New York City. Like the Palm Beach Special preceding this cocktail, it is a 1940s cocktail of easy mixing. Note, if you will, the tropical character, invoking Carmen Miranda strutting down a Palm Beach boulevard. As I say, the names of this and the Palm Beach Special preceding it, were obviously switched at birth.

1934 cocktail menu; Hotel Astor, New York City

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) gin**
- **¾ ounce (⅛ gill, 2 cl) pineapple juice**
- **¾ ounce (⅛ gill, 2 cl) sweet vermouth**
- **2 teaspoons (10 ml) orange curaçao**

- Shake in an iced cocktail shaker, and strain into a cocktail glass

PEGU CLUB COCKTAIL

Here out West in the broad lands of the sun and the stars, everyone drives, and drinking is done with some caution. The classic cocktail lifestyle is often merely an affectation in the Hollywood environs, and for good reason. Walking cities like New York, San Francisco, and London can practice moderation yet still partake in a few small cocktails, like sampling tapas, before the stroll home. In Los Angeles, therefore, there are precious

few career bartenders, and those who remain are nearing retirement. With the maturation of the cocktail revival, even out here we've begun to hear voices of reason calling for smaller, fresher, better cocktails consumed with restraint and forethought. No voice is clearer or more persuasive in this clarion call than that of Daniel Reichert, the man behind vintagecocktails.com. When asked what his favorite forgotten cocktail was, he paused in reflection. There are, after all, so many.

There *was* the Pegu Club Cocktail, though, a 1920s product of British colonial Burma, christened and served in the club of the same name. The Pegu was his choice.

1935 magazine ad

INGREDIENTS:

- **1-½ ounces (¼ gill, 4.5 cl) gin**
- **½ ounce (⅛ gill, 1.5 cl) Cointreau**
- **¾ ounce (⅛ gill, 2 cl) fresh lime juice**
- **2 dashes Angostura Bitters**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.

DRINK NOTES

Reichert's enthusiasm for the drink bound me to use his preferred recipe. Most recipes I've seen call for orange curaçao instead of Cointreau and include a dash of orange bitters along with the Angostura. No matter, half cocktail and half dream, it is excellent prepared either way. Also of note is Audrey Sanders's wonderful Pegu Club bar in New York City. It's a place for cocktail disciples and, needless to say, you can order a FINE Pegu Club there!

THE PENDENNIS COCKTAIL

There have been many variations of this cocktail, named for the tony private club in Louisville, Kentucky, famously (but erroneously) also credited with the invention of the Old-Fashioned. The club, founded in 1881, remains robust today. As they themselves put it, the club is "a gathering of friends, where decency, decorum, civility, good manners, and the social graces are still very much in style." Very nice; much, I surmise, like the enticing drink.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) gin**
- **1 ounce (¼ gill, 3 cl) apricot (some say peach) brandy**
- **2 or 3 dashes Peychaud's Bitters**
- **¾ ounce (⅛ gill, 2 cl) fresh lime juice (½ lime)**

- Shake in iced cocktail shaker, strain into cocktail glass.

Mohawk Apricot Liqueur skyscraper bottle, circa 1934; Baldwin Brothers Gin, dated 1919; figurine decanter, circa 1934; cocktail biscuit tin, circa 1940.

PICON PUNCH

This is the grandest of Basque drinks, and though in the past it has been associated with San Francisco, in no place are more Picon Punches consumed per capita than in Bakersfield, California, home of several Basque restaurants and even more bars. Bakersfield is a wonderful place if you're there for the Basque traditions (and the Picon Punch) and not the scenery (of which it has little). Mainly, they made wonderful Picon Punch—which is itself a miracle.

Trader Vic grenadine, dated 1947, considered by some to be the finest grenadine ever made; White Rock mineral water circa 1947, from the cellar of Cecil B. DeMille; Amer Picon, circa 1960; Hennessy cognac, circa 1947; portable Orthophonic Victrola, circa 1939

The House of Picon has had its problems, at least with distribution in the States, but extending back further in France to when, inexplicably, they changed the proof (and thereby the flavor) of Amer Picon from about 35 percent to about 12 percent alcohol. Fortunately, while I feel so wrong saying so, there is a better, though more obscure product on the market. It matches the Amer Picon proof from days of yore, and its flavor is more in keeping with traditional Picon Punch. This product, Torani Amer, is made in the United States, and every bar in Bakersfield stocks it. Talk about a testimonial. Picon Punch may be obscure, but it's not the only tipple in the book calling for Amer Picon—ahem—I mean Torani Amer. Still, I hope Picon straightens out its formula and distribution. It might otherwise foretell the sad end to a historic product.

INGREDIENTS:

- **1 teaspoon (5 ml) pomegranate grenadine**
- **2-½ ounces (⅝ gill, 7.5 cl) Torani Amer**
- **Soda water**
- **1 ounce (¼ gill, 3 cl) cognac**

- Fill a collins or highball glass with ice.
- Add the real pomegranate grenadine and Torani Amer in lieu of Amer Picon.
- Fill with soda water.
- Float the brandy on top.

Orange Tincture

In a sealable jar, half fill with dried orange peel.

Fill with 100-proof vodka, infuse for 1 to 2 months.

Strain and filter. Infusion time can be shortened by treating the jar like your newborn baby. Rock it constantly and keep it warm. Carry it around.

Knit it a cozy.

DRINK NOTES

If the brand Torani sounds familiar, and your mind wanders to coffee flavoring syrups, you'd be right. You'll never find their Amer anywhere *near* their other products, though. It alone contains alcohol. Bartender Jamie Boudreau (see page 345) makes an excellent substitute if you want to be your own chemist. It's like the original but ever so slightly sweeter. We christened it Amer Boudreau. His formula is below (altered by Your Doctor to eliminate that slight vestigial sweetness).

AMER BOUDREAU

INGREDIENTS:

- **3 750 ml (25 ounce) bottles of Amaro Ramazzotti**
- **7-½ cups (1.8 L) of orange tincture**
- **6 ounces (¼ gill, 7.5 cl) Stirrings Blood Orange Bitters**
- **2 ounces (½ gill, 6 cl) Fee Brothers Orange Bitters**
- **750 ml (25 ounce) bottled water (Evian recommended)**

- Place all ingredients into a sealable glass container, stir.
- Allow ingredients to co-mingle for 1 week or more.
- Filter and bottle, keep refrigerated.

DRINK NOTES

To compound Amer Boudreau the original way, use 8 ounces (2 gill, 24 cl) of Stirrings Orange Bitters and omit the Fee's.

PINK GIN

Sounds cute doesn't it? Pink Gin—like sugarcoated barbed wire. Actually, it's worse than that. With the exception of raw egg, no two ingredients send greenhorn drinkers galloping for the hills faster than gin and bitters. It only gets worse. Gin and bitters are the *only* ingredients in this cocktail. There is a trick, here—but first a bit of history and my own *mea culpa*.

The original Pink Gin was a favorite of the British Navy. This is the same Navy that got a ration of grog—rum and water. As was their wont, they drank these beverages warm (not warmed), just at cabin temperature. So, as for the Pink Gin, a couple dashes of Angostura Bitters and a jigger of gin sufficed, presumably in a tin cup. Perhaps it's a good thing they de-emphasized all that Naval boozing, but the drink still held promise.

Well, I changed the recipe—and I wasn't the only one. One thing I *didn't* change, though, was the type of gin they used. There are two brands of gin that work in this drink; all others *fall* very flat by comparison. It wasn't until recently that the brand always used by the sailors—Plymouth Gin—was available in the United States, after a long hiatus, and it is miraculous stuff. It's velvety, but you see, even the company made changes. Back in the 1970s they made it milder and lowered the proof. Spirits writer Tony Lord declared, "Only two ex-Royal Navy men wrote to the company to complain." Since then, new owners have reissued the so-called Navy Strength version and produce it alongside the softer version. I love the smoothness of this gin. It is fortunate that through the tenacious efforts of the company, Plymouth is once again imported.

The only other brand that tastes right in a Pink Gin is (or was) Tanqueray Malacca, which adhered to an original 1839 gin formula, but Tanqueray suspended its production half a decade ago. Plymouth and Malacca gins are the most valued in Doc's liquor cabinet, and I hope the powers that be come to their corporate senses and produce the latter again. To be fair, Tanqueray was early to the market with this groundbreaking gin, and I would merely say, times have changed. A carefully reasoned reintroduction would likely prove substantially more profitable now than the original 2000 debut. As for our Pink Gin, we may continue to pursue its perfection. Here is what I did to make it acceptable to my oh-so American sensibilities: I tripled the amount of bitters. Six dashes is just fine. I used an iced cocktail shaker and insisted on the Plymouth Gin.

Coates Plymouth Gin, circa 1936; Angostura Bitters, circa 1900;
Devices displayed are an assortment of hydrometers—alcohol percentage measurers—from the 1830s, the 1870s, and the 1930s.
The electric razor is a Tarc from the 1930s. Ouch!

INGREDIENTS:

- **3 ounces (¾ gill, 9 cl) Plymouth Gin**
- **6 goodly dashes Angostura Bitters**

- Shake in an iced cocktail shaker.
- Strain into a stemmed cocktail glass, sans garnish.

DRINK NOTE

You're still shaking your head, I can see it from the other side of the book. Look, I can't explain it, but this particular gin when combined with the Angostura creates something more than the sum of its parts. It's amazing. I'll cajole you no longer, but think about this: I've gotten people who insisted they hate gin and hate bitters to *like* this drink. It's chemistry. Trust science.

RITZ SIDECAR

Colin Field champions this rarified version of the Sidecar Cocktail. Mr. Field is head bartender and inheritor of the mantle of Frank Meier, barmaster of the Ritz Bar in Paris during the golden age of cocktails. The amicable Colin offers up a cocktail experience possibly requiring a lavish trip to Paris.

"The difficulty in producing that one today is that the Ritz Sidecar is made with pre-phylloxera cognac. In fact, it's even more astute to use pre-odium 1854. That was when trouble started here in France, massive national scale trouble, and phylloxera vastatrix just finished us off totally."

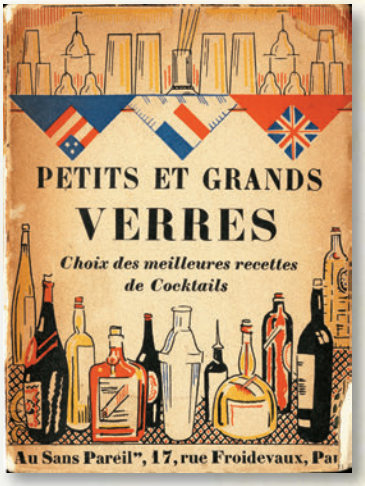
(*Doc's note:* Odium was a mildewlike fungus that decimated French vineyards. Phylloxera were plant lice that utterly devastated French [and global] grapevines in the early 1860s. It is said that wine and cognac produced before the destruction were better than any since.)

"All that is to say that we still do the cocktail. It is in the *Guinness Book of World Records* as the most expensive cocktail in the world, and at the moment I'm using an 1853 E. Remy Martin cognac to do the Sidecar. A bottle that has been in the hotel since 1898, although the Germans nearly put their hands on it! Sometimes I use 1834 or even 1813. Although 99.99 percent is sold just as cognac, of course. As the holder of the keys of the Ritz head bartender tradition, I'm just doing the best I can so that Frank's cocktail lives on as long as possible. It's 400 euros at the moment."

INGREDIENTS:

- **5 parts very old cognac**
- **3 parts Cointreau**
- **2 parts fresh lemon juice**

- Shake in an iced cocktail shaker, strain tremulously into a chilled cocktail glass, and stare at the treasure in rapt silence for a full fifteen seconds before quaffing.
- (Frank's original turn on the recipe was 2 parts old cognac, 1 part each Cointreau and lemon juice.)
- When I said to Colin, "I'd love one," he replied, "Frankly, so would I."



Petits et Grands Verres
(Small & Large Cups) 1930

DRINK NOTE

For a Sidecar you can make, simply use aquality VS cognac like Hennessy or Camus, and follow the above instructions for a Ritz flavor balance or use the standard equal portions for the traditional one.

THE ROSE

This cocktail comes from another Chatham Hotel, this time in Paris, 1920. Like its New York counterpart, this hotel is long gone. James Whistler used to live there. As for the drink, David Wondrich, the formidable cocktail guru for *Esquire* magazine, cites this iteration of The Rose as the most lamentably forgotten cocktail. It is beautiful to view *and* to taste.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) dry French vermouth**
- **1 ounce (¼ gill, 3 cl) kirschwasser**
- **1 teaspoon (5 ml) raspberry syrup**

- Shake in an iced cocktail shaker, and strain into a chilled cocktail glass.
- Garnish with a maraschino cherry.

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Circa 1946, California
Summer wine pamphlet

ROYAL BERMUDA YACHT CLUB COCKTAIL

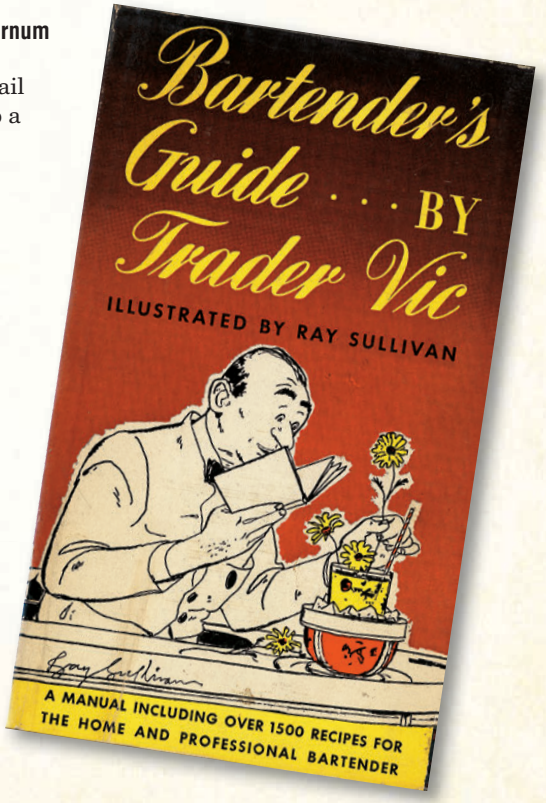
The Royal Bermuda Yacht Club was established in 1844, largely by officers in the British Army 20th Regiment, stationed in Bermuda. It is one of the three oldest clubs with a Royal Warrant outside the British Isles.

The drink is a very simple and early example of Trader Vic's burgeoning tropics-oriented (but yet to be Tiki) repertoire. It is a small cocktail and ought to be kept that way.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) Barbados rum**
- **¾ ounce (⅛ gill, 2 cl) fresh lime juice**
- **2 dashes Cointreau**
- **2 teaspoons (10 ml) Falernum**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.


Bartender's Guide . . . BY Trader Vic
ILLUSTRATED BY RAY SULLIVAN
A MANUAL INCLUDING OVER 1500 RECIPES FOR THE HOME AND PROFESSIONAL BARTENDER

1947 edition

SAINT CROIX RUM FIX

Drink ownership has a way of being quickly forgotten. Who created the Martini? Who devised the Margarita? It's even more perplexing when the question is asked of drink *forms*, the larger templates for individual recipes. Who invented the cocktail? How about the swizzle? No one knows; most everything in such cocktail history is as mysterious.

Although we still have a few drink categories sporting old names (like the sling, the julep, and the fizz), there are as many cases where no examples exist any longer outside of rare books. Take the "fix" for example. The first bar guide ever written, "Professor" Jerry Thomas's *How to Mix Drinks or*

the Bon-Vivant's Companion (1862) contained a couple of fixes, as did just about every other bar guide up to the end of the nineteenth century. Then the drink—a simple combination of spirits, juice, water, sugar, and ice—mysteriously disappeared.

In its short thirty-eight-year lifespan, perhaps even bartenders pondered what made a fix a fix. Thomas listed two types, a Brandy Fix and a Gin Fix. Both were served with shaved ice, lemon juice, water, and sugar in a bar glass that was, while smaller, similar to the mixing glass used by bartenders today. Both were decorated with "fruits in season." Subsequent books replaced the shaved ice with lumps, the still water with seltzer, the sugar with simple syrup and the standard glass with something "long and thin." The number of fixes grew, adding rum, whiskey, and sherry versions—all with the same basic recipe.

By 1884, though, a sea change was brewing. Bartenders had started adding pineapple or raspberry syrups to their fixes. Within four years, liqueurs started creeping in, and the fix's uniqueness blurred. This might be what killed the fix as a class of drink: no overriding identifiable characteristics. As the drink made its curtain call in 1899, the temperance movement was in the wings. Nineteen years later, Prohibition was enacted, but when it was repealed in 1933, America's thirst for cocktails had publishers scrambling to print *any* drink recipes at hand. The fix was shocked back to life, if only as a hoary anachronism, in the new bar guides of the '30s and '40s. Then it was gone again, as T. S. Eliot might say, "not with a bang but a whimper."

Mourn the poor fix. It was a proper refreshment and what more can you ask? Albert Barnes gave us this recipe in his 1884 book, *The Complete Bartender*.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) Virgin Islands rum (Cruzan Estate Dark Rum works well.)**
- **½ ounce (⅛ gill, 1.5 cl) pineapple simple syrup**
- **Juice of ½ a lemon**
- **2 teaspoons (10 ml) sugar or simple syrup**

- In a tumbler or large wineglass, combine the ingredients.
- Stir until dissolved.
- Pack crushed ice into the glass and garnish with seasonal fruit.
- Serve with a straw.

SATAN'S WHISKERS COCKTAIL

Not all classic cocktails have great names to go with their formulas, but one could hardly do better than Satan's Whiskers. There are two varieties—*curled*, when mixed one way, or *straight*, when mixed another. This cocktail first appeared in Harry Craddock's *Savoy Cocktail Book* in 1930. I could hardly put it better than what the proto-cocktail archaeologist Paul Harrington said in his book, *Cocktail*:

> **"We contend that the 'curled' Satan's Whiskers is more diabolic ... we sip our Satan's Whiskers curled if it's still light outside and straight if it's not."**

I've polled the experts, and while the majority of them prefer it straight, I must side with Harrington on this one. Besides, from first publication they were always listed together, so the choice has remained ours to make.

INGREDIENTS:

- **½ ounce (⅛ gill, 1.5 cl) gin**
- **½ ounce (⅛ gill, 1.5 cl) dry vermouth**
- **½ ounce (⅛ gill, 1.5 cl) sweet vermouth**
- **½ ounce (⅛ gill, 1.5 cl) orange juice**
- **2 teaspoons (10 ml) orange curaçao**
- **1 teaspoon orange bitters**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with an orange twist.

DRINK NOTES

The "Straight" version uses Grand Marnier instead of curaçao. Perhaps one of the reasons people express a preference for the Grand Marnier variety is that they've never had really *good* curaçao. Marie Brizard makes one, but it tastes to me more like Grand Marnier than a classic curaçao. Top-notch Gabriel Boudier Orange Curaçao from France can be ordered from U.S. sources, and it isn't expensive. What makes both varieties of Satan's Whiskers forgotten cocktails, though, is the orange bitters, which, while not as prevalent perhaps, as Angostura, are much more so now that Angostura makes an orange bitters of their own! Fee Brothers Orange Bitters, and Regan's Orange Bitters #6 can also be found or ordered, among others.

Postcard, 1909

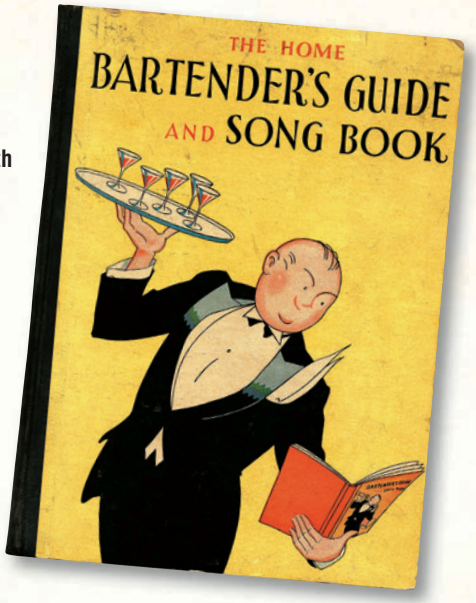
THE SCOFFLAW

Another entry in the Prohibition drinks market, the Scofflaw *drink* followed the coining of the actual term (in 1924) within a month or two. One of two Paris American bars invented it. Harry's New York Bar, or Maxim's. Read the Prohibition section starting on page 17 for more on this mystery! Whomever the creator, the cocktail hilariously baited Prohibition sensibilities (the term originally referred to a flouter of the National Prohibition Act). The Scofflaw Cocktail was a bibulous answer to the vocabulary of castigation.

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) rye**
- **1 ounce (¼ gill, 3 cl) dry vermouth**
- **¾ ounce (⅛ gill, 2 cl) fresh lemon juice**
- **¾ ounce (⅛ gill, 2 cl) real pomegranate grenadine**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lemon twist.



Home Bartender's Guide and Song Book*, 1930; intended as a bit of civil disobedience while National Prohibition was still in force.*

DRINK NOTE

Some recipes erroneously call for Canadian whisky instead of rye, probably because blended Canadian whisky often contained a higher percentage of rye to, say, *uranium*. (For those of you who aren't whiskey aficionados *yet*, most blended "whiskey" contains about 87 percent grain-neutral spirits—basically grain alcohol—to 13 percent whiskey, which is divided into corn and rye or wheat components. Therefore, calling a Canadian blend "rye" because it contains more rye probably means it contains, say, 8 percent rye instead of 5 percent—not very compelling!) With good ryes once again on the market, using a blend is particularly misguided. There is also an oft-published variation of the Scofflaw, substituting Chartreuse for grenadine. I like Chartreuse, but avoid this variation at all costs unless you need an emetic.

THE SECRET COCKTAIL

Just so you know, the real name of this drink is not the Secret Cocktail. I will, eventually reveal its rightful title, but be forewarned, it has two characteristics that scare people to death: its name—it is enough to send virtually all men and most women running away, screaming—and that darned egg again. See the Alamagoozlum Cocktail (page 122) and the Delicious Sour (page 179) for my stance on eggs in drinks.

First of all, this is a forgotten cocktail in the truest sense, but it is cloaked in familiarity because you can walk into virtually any bar and order one, if you have a mind to, but they will *all* be wrong, incorrect, not even close. ALL of them. First concocted in the early twentieth century, the Clover Club Cocktail was named for the venerable Philadelphia men's club, created at the Bellevue-Stratford Hotel, and was consumed in copious quantities by its estimable members (financiers, attorneys, captains of industry, and traditional literary sorts).

The Secret Cocktail is not a Clover Club, but I must tell you what a Clover Club contained so you will understand the insanity surrounding the as-yet-unnamed cocktail of our discourse. It contained gin, lemon juice, an egg white, and a bit of grenadine. It was an opalescent, light-rose hue. Very fetching. Our Secret Cocktail contains the ingredients you see below.

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) dry gin**
- **½ ounce (⅛ gill, 1.5 cl) applejack**
- **Juice of ½ lemon**
- **1 egg white**
- **2 dashes real pomegranate grenadine**

- Shake it up with all due vigor in an iced cocktail shaker, strain into a cocktail glass, and serve with a cherry.

DRINK NOTES

Note the similarity to the Clover Club? Same production, same proportions. Men, however (and now most women), would not be caught dead ordering our little Secret Cocktail … the original Pink Lady. All the Pink Lady did was to *add* some applejack, which made the drink immeasurably tastier, but not one whit sweeter. It was also just a tad stronger, and the two cocktails were equally pink. Now you tell me: Who was smarter, the guys or the dolls? Jury is in. The women win. So make this drink correctly for all your friends, but don't tell them the name of the drink until after they've tasted it.

I'd also like to add that the best place to order either the Clover Club or (shhhh) the Secret Cocktail is at the Clover Club bar in Brooklyn, New York. This place is the brainchild of one of the great visionaries of the bar, Julie Reiner. I wish I were there right now.

Speas Apple Jack, circa 1960; Gordon's Gin, circa 1940; Pinaud Fils Sirop de Grenadine, circa 1940; Crosby Gaige's Cocktail Guide & Ladies' Companion, *dated 1945*

THE SEELBACH COCKTAIL

The Seelbach was named for the Seelbach Hotel in Louisville, Kentucky. That it can be published here is a testament to the diplomatic skills of cocktail scribes Gary and Mardee Regan *or so we all thought!*

The talented Adam Seger, (who turned out to be rather like talented Mr. Ripley), was the Seelbach's restaurant director and came up with the "lost" recipe in 1995. He set about to produce it, albeit with key ingredients kept secret. The Regans urged divulging the recipe, hinting at cocktail immortality in one of their fine drink books, and finally Seger submitted—requiring only that the formula be kept secret until the book's publication. That book, *New Classic Cocktails*, was published in 1997. Your Doctor, here begged to republish it in *Vintage Spirits & Forgotten Cocktails'* 1st Edition in 2003 which was granted. After all, it was just what *this* book is all about! Years later, Adam confessed to confabulating the whole thing as a great bar story with a signature cocktail as a go-with. All the attention of press and scribe just compounded the malfeasance.

We can only be so up in arms though. There is quite the tradition for tall stories around wellsprings of alcohol and Gaz, Mardee, and I got took fair and square. Besides, Adam used to right sorts of ingredients to make it believeable and, mainly, it's a damn tasty fraudulent drink!

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) bourbon (venerable Old Forester was specified.)**
- **½ ounce (⅛ gill, 1.5 cl) Cointreau**
- **7 dashes Angostura Bitters**
- **7 dashes Peychaud's Bitters**
- **5 ounces (1-¼ gills, 15 cl) champagne**

- Pour the bourbon, Cointreau, and bitters into a champagne flute, and stir.
- Add the champagne.
- Stir again, and garnish with an orange twist.

Here are the sorts of period-correct ingredients they would have employed way back when to make the Seelbach Cocktail had it been real, which it wasn't—so they didn't! Angostura Bitters, circa 1947; Old Forester, circa 1943; Peychaud's Bitters, circa 1915; Cointreau, dated 1936; Veuve Cliquot champagne vintage 1928 (considered by many to be the finest champagne vintage of the twentieth century); picnic case, circa 1920s. Below is a real vintage photograph of the Seelbach Hotel where the cocktail would have been served if it had been real, which it wasn't. So if you had a time machine, went back and ordered one, they would not have known what you were taking about.

Souvenir fez from Modern Drunkard Magazine *and Drunkard.com*

SEVENTH HEAVEN

In ancient Middle Eastern mythology, each planet then known in our solar system, Mercury, Venus, Mars, Jupiter, and Saturn—plus the Sun and Moon—were collectively known as the seven heavenly objects. Upon death, the souls of believers were said to float up into the sky, encountering each heavenly way station in turn on the way to the outermost one, Saturn, or Seventh Heaven.

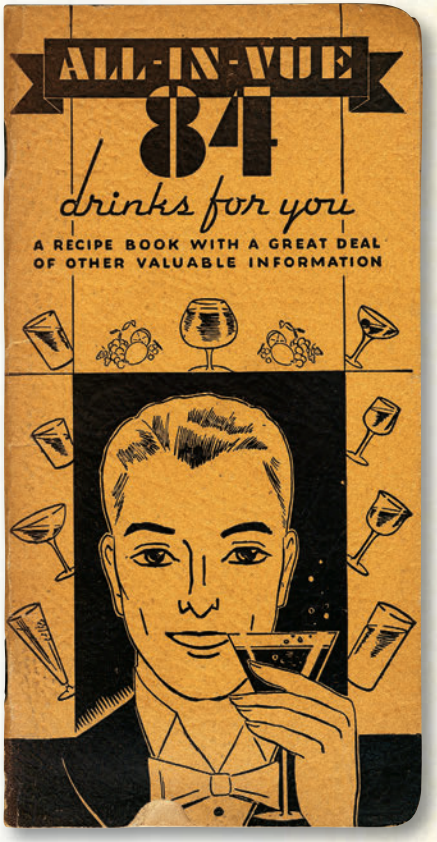
INGREDIENTS:

- **1-¾ ounces (½ gill, 5 cl) gin**
- **½ ounce (⅛ gill, 1.5 cl) maraschino liqueur**
- **¼ ounce (1/16 gill, 0.75 cl) grapefruit juice**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a sprig of mint.

DRINK NOTE

This recipe is one of several variations of this once-popular drink. The La Floridita Daiquiri (page 250); substitutes rum for gin. With lemon instead of grapefruit, it is an Aviation (page 140).



Retail store cocktail recipe pamphlet, circa 1935.

THE SOOTHER

This drink is listed in Albert Crockett's *Old Waldorf Bar Days*, not in the cocktail section, where drinks are spare and simple, but rather in the Fancy Potations & Otherwise department, where drinks are just that much more, ah … florid. Despite the fruit, I'd call this a cold weather drink: powerful, rich, and aromatic. I imagine it would work as well hot or cold. As is, it shows an extraordinary attention to detail for drinks of the period. The spoonful of apple juice and the dab of extra sweetening exemplify a recipe someone was really thinking about, and the results show it.

Bols promotional postcard, circa 1915

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) cognac**
- **1 ounce (¼ gill, 3 cl) Jamaican rum (Coruba is very good.)**
- **½ ounce (⅛ gill, 1.5 cl) orange curaçao**
- **Juice of ½ lemon**
- **1 teaspoon apple juice**
- **½ teaspoon simple syrup (I use Partida Agave Nectar.)**

- Shake in an iced cocktail shaker, and strain into a goblet.
- Garnish with a fancy lemon twist.

DRINK NOTE

If you have not encountered agave nectar, it is a superb alternative sweetening agent. More flavor than white sugar, less than brown sugar or honey, it simply expands a drink's character with a very subtle richness.

SOYER AU CHAMPAGNE

Soyer au Champagne (circa 1888) is one of but two "dessert drinks" I include, the other being the Chatham Hotel Special (page 165). Generally, I think dessert and cocktails are meant for opposite ends of the evening, but these two, and especially the Soyer, really hit a sophisticated harmonic that sweet, after-dinner dessert beverages rarely aspire to. There are many recipes for this one (which translates as "Silk with Champagne"), most containing ice cream. Here's my favorite.

INGREDIENTS:

- **2 dashes maraschino liqueur**
- **2 dashes pineapple juice**
- **2 dashes orange curaçao (or Grand Marnier)**
- **2 dashes brandy (I use Hennessy VS or Camus VS)**
- **Champagne**
- **1 tablespoon vanilla ice cream**

- In a parfait glass, combine the maraschino liqueur, pineapple juice, orange curaçao, and brandy.
- Fill with champagne.
- Add the vanilla ice cream on top.
- Serve with a spoon and a straw.

THE STRAITS SLING

The Straits Sling is a drink long forgotten, unlike its famous descendant, the Singapore Sling. Strictly speaking, the Singapore Sling is no longer a sling at all, insofar as the flavor and composition of that drink form differed from the cocktail. The Singapore Sling, as it has been made since the 1930s, is an individual, tropical-styled punch, and it is really *the* prototype of the future Tiki genre. It is unto itself: a personality drink.

The Straits Sling is, by contrast, a fossil in amber. Perhaps the Singapore Sling came about from a misreading of one original ingredient called for in the Straits Sling. Combined with the name change, the enhanced drink became sweeter and more romanticized—but a good deal less of a sling. (The "Straits" is still the common way Singapore is known today by its inhabitants, but it has little identification in the wider world.)

Today, to sample the flavor of a traditional sling without undue effort, you have two choices. Buy a bottle of the oh-so-traditional Pimm's Cup #1, which is really a bottled Gin Sling to which only the sparkling constituent, originally soda water, thereafter ginger ale, and now often 7-Up, need be added. Or, for a different, and dare I say fresher, sling flavor, I highly recommend making this recipe.

INGREDIENTS:

- **2 ounces (½ gill, 6 cl) gin**
- **½ ounce (⅛ gill, 1.5 cl) kirschwasser**
- **½ ounce (⅛ gill, 1.5 cl) Benedictine**
- **Juice of ½ lemon**
- **2 dashes orange bitters**
- **2 dashes Angostura Bitters**
- **Soda water**

- Shake everything except the soda water in an iced cocktail shaker.
- Strain into a sour glass or a champagne flute.
- Fill with soda water.
- Garnish with a cherry, an orange wheel, a lemon twist … go crazy.

DRINK NOTES

(By the way, if you leave out the soda water and strain the drink into a cocktail glass, it makes a lovely cocktail that I call the *Singapore Strait Jacket*.)

The probable misapprehension, which led to the radical change in this drink, was over the term *cherry brandy*. Generally when cited in bar guides of the era, cherry brandy meant cherry-*flavored* brandy, a cherry liqueur with a brandy base. The earliest Straits Sling recipe found, in Robert Vermeire's *Cocktails and How to Mix Them* (1922), called for "⅛ gill of Dry Cherry Brandy." Had he meant a cherry *liqueur*, "dry" would have no meaning. The driest cherry liqueur would have to be maraschino, and because he mentioned that ingredient by name repeatedly in the book, it is certain he didn't mean that. On the other hand, "dry cherry brandy" takes on a definite meaning if he meant an *eau de vie*—a literal distillate of cherries—which is unquestionably dry. In fact, there isn't anything sweet about it. Kirsch, kirschwasser, and himbergeist are three names from different places for cherry eau de vie. Using cherry-flavored

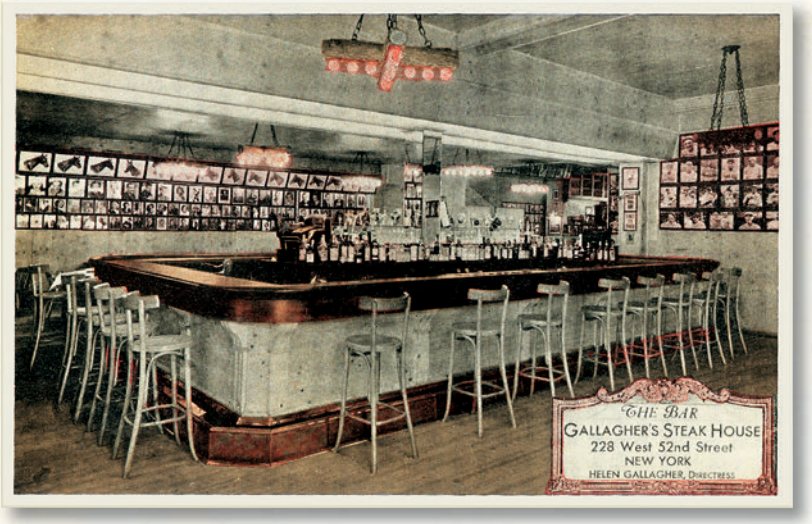
brandy in the drink approaches something akin to the Singapore Sling we know now, but using kirschwasser is a revelation.

Suddenly, there is the spicy piquant flavor of colonial Singapore at the end of the Victorian era. The Straits Sling is a wonderful drink made defunct by a simple misunderstanding. The Singapore Sling, within the memories of those now alive, was fruity, red, sweet, and festive. It transcended its category, and the sling today would be dead without it. If the original version can't replace the personality drink that the Singapore Sling became years ago, it at least remains as a rich sample of its history.

Above: *Grant's Gin, circa 1940; Field's Orange Bitters, circa 1930; Benedictine, circa 1917; Jung & Wulff Cocktail Bitters, circa 1934; Kirsch circa, 1960; Clicquot Club Sparkling Water, circa 1950.* ***Below:*** *$1, in coin (1907) and currency (1936), of the Straits Settlements, British colonies, dissolved in 1946. The Settlements were: Penang, Singapore, Malacca, and Dinding, with Christmas Island and the Cocos Islands added in 1886 and the island of Labuan in 1907. Most of the territories united with Malaysia. Singapore, the former capitol, became independent in 1965.*

THREE TO ONE COCKTAIL

As in: "EXTRA! EXTRA! Sparkplug Outdistances Beetlebomb by a Nose; Wins with Three to One Odds." The cocktail was served at the old Waldorf-Astoria Hotel bar before Prohibition. It's a simple tripartite cocktail that holds onto its promise without messing with the original proportions.



Gallagher's postcard, circa 1933. Gallagher's is still there today. It was opened in 1927 by former Ziegfeld girl, Helen Gallagher. Her second husband, Jack Solomon, brought with him a large and colorful sporting element. Gallagher's was one of the first speakeasies for gamblers, sports figures, and stars of Broadway. It was also the first restaurant to introduce the "New York Strip" steak cut.

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) 100-proof gin**
- **¾ ounce (⅙ gill, 2 cl) Marie Brizard Apry**
- **Juice of ½ lime**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lime wedge.

DRINK NOTE

I like a powerful gin in this cocktail to stand up to the rich, sweet flavor of the apricot liqueur and the acid of the lime. I use Seagram's Distiller's Reserve, which is really an *excellent* spirit.

TWELVE MILE LIMIT

As recounted with some jocularity throughout this tome, bartenders, drinkers, and journalists were all at war with the National Prohibition Act, but it was via "civil disobedience," as it were. Thus the term *scofflaw*, a word meant to vilify drinkers, rapidly became the name of a cocktail (page 307). The three-mile limit commemorated the boundary of U.S. territorial waters alcohol interdiction … also the name of a cocktail.

And when our government sought to extend their reach farther out from shore, I imagine one scant night elapsed before Volstead was being toasted with Twelve Mile Limit Cocktails from just beyond the hooks of Internal Revenue Service agents. Escalation is a two-way street, of course, and the Twelve Miler was a correspondingly stronger drink than its shorter brother. The loosely lit rebels largely responsible for these rebukes were nothing short of international adventurers. Take, for instance, this 1934 newspaper appraisal of Tommy Millard, the confirmed author of the Twelve Mile Limit Cocktail:

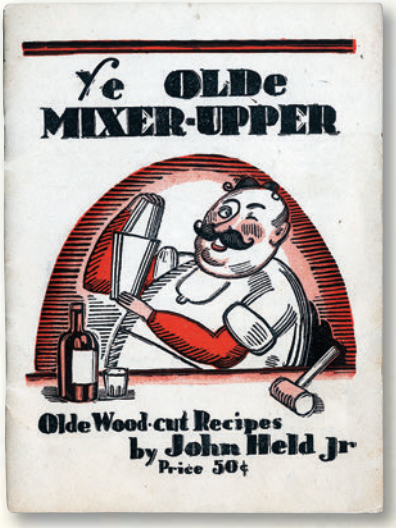
Another of the perpetual international gadabouts is Tommy Millard, quondam war correspondent and traveling journalist, who moves swiftly from Shanghai to San Francisco, New York, London, Paris and all world capitals like a leaf on the wind. Born in a Missouri village back of beyond he has been around the world so often he quit counting. Unlike most seasoned travelers, he does not go lightly. A dandy, he carries a brace of wardrobe trunks that provide everything from full regalia for an embassy ball to tweedy togs for a hunt breakfast.

Now *there's* a guy I could have a drink with.

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) white rum (I recommend Appleton White Jamaican.)**
- **½ ounce (⅛ gill, 1.5 cl) rye whiskey**
- **½ ounce (⅛ gill, 1.5 cl) brandy (I like Hennessy VS.)**
- **½ ounce (⅛ gill, 1.5 cl) grenadine**
- **½ ounce (⅛ gill, 1.5 cl) fresh lemon juice**

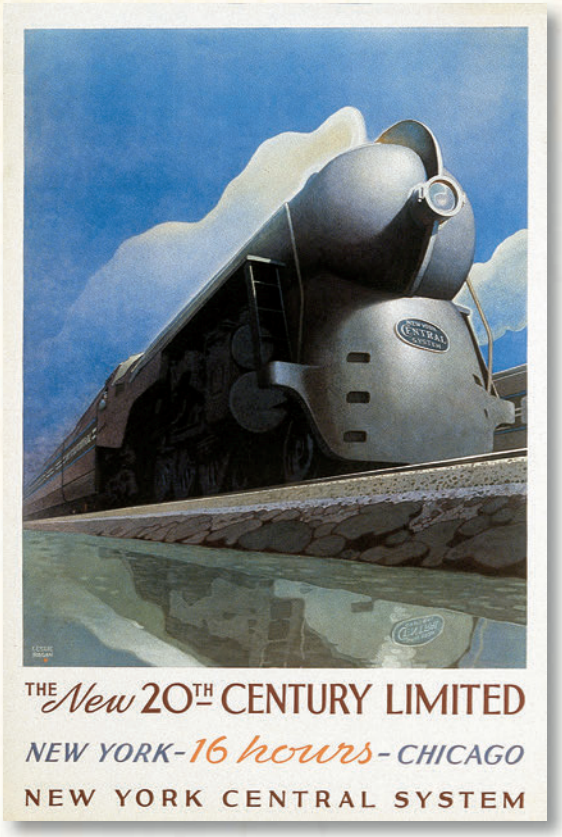
- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lemon twist.



Recipe pamphlet, illustrated by John Held Jr., 1935

THE TWENTIETH CENTURY COCKTAIL

At first blush, this drink appears to be a mere variation of the Corpse Reviver #2 (page 171), and by ingredient tabulation it certainly is. On the other hand, the two drinks and their flavors are quite individual, and the CR #2 debuted seven years earlier.



"The New 20th Century Limited" travel poster by Leslie Ragan, 1938

The Twentieth Century Cocktail was squarely rooted in the post–Prohibition '30s, named as much for the train, the 20th Century Limited, as for the century, already a third over.

The first publication of the recipe was in the *Café Royal Bar Book* of 1937, the year the design for the new futuristic streamlined version of the train was announced. With this cocktail, I believe we now have a firm idea of exactly what Art Deco tastes like.

DRINK NOTE

If the chocolate flavor is pronounced at the onset, cut back slightly on the cacao.

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) gin**
- **¾ ounce (⅛ gill, 2 cl) Lillet Blanc**
- **½ ounce (⅛ gill, 1.5 cl) light crème de cacao (or a scant splash, to taste)**
- **¾ ounce (⅛ gill, 2 cl) fresh lemon juice**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a lemon twist.

H.G. WELLS'
"THINGS TO COME"
ALEXANDER KORDA
PRODUCTION
RAYMOND MASSEY · RALPH RICHARDSON · SIR CEDRIC HARDWICKE · PEARL ARGYLE
MARGARETTA SCOTT
and a cast of 20,000
Directed by WILLIAM CAMERON MENZIES
A LONDON FILM Released thru UNITED ARTISTS

The *Café Royal Bar Book* was the unofficial recipe guide of the United Kingdom Bartender's Guild for some years. This drink and the Golden Dawn (page 222) serve as sumptuous samples of the group's artistry.

I hesitate to describe in detail the flavors of the cocktails in this book, preferring instead that each be a revelation to you. I'm going to make an exception here simply because this cocktail's subtle flavor is so uncommon. It goes down like light, zingy lemonade, but in the aftertaste there is an ethereal *sense* of chocolate. It's an amazing experience you won't want to miss. Gary Regan and his lovely cocktail-scribing wife have authored half a dozen influential books on the subject. I asked him what his favorite lost cocktail was … and this is it. (He then graciously reminded me that I introduced him to it!)

THE VESPER

Although the Great Unwashed will nod knowingly and growl at you, "Of course. It's 007's Vodka Martini—shaken, not stirred," they know not whereof they speak. It is true, though, that when you think of the Vesper, James Bond is right there.

The first Bond book was *Casino Royale*. It was a straight-ahead adventure in keeping with all the books that would follow—and had little in common with the swinging Peter Sellers–David Niven movie that spoofed the wildly popular Sean Connery 007 films. Author Ian Fleming had Bond name the Vesper for love interest Vesper Lynd, later doomed as a double agent. Alas, in the literary sense, the drink was doomed with the woman. The misogynistic young Bond's last words in the book were, "The bitch is dead now," and he never drank another Vesper.

INGREDIENTS:

- **3 ounces (¾ gill, 9 cl) London dry gin**

  (Fleming specified Gordon's, but British Gordon's is not available in the States. The closest would be Tanqueray, but I like Boodles, named for the London men's club of which Fleming was a member.)

- **1 ounce (¼ gill, 3 cl) vodka**

  (Bond didn't indicate a preference here, but in later books he preferred Russian or Polish vodka. Stolichnaya Cristall works well.)

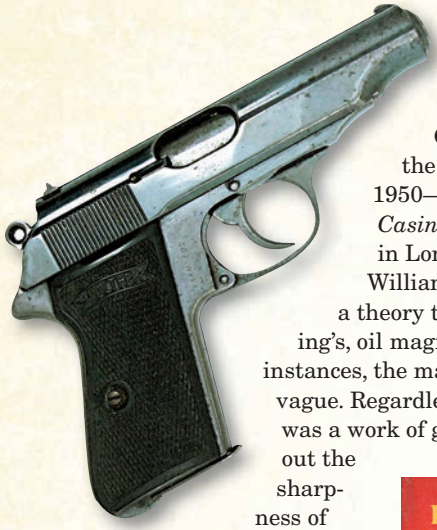
- **½ ounce (⅛ gill, 1.5 cl) Kina Lillet aperitif**

- Shake in an iced cocktail shaker.
- Strain into a stemmed cocktail glass.
- Twist a large swathe of lemon peel over the surface of the drink and drop it in.

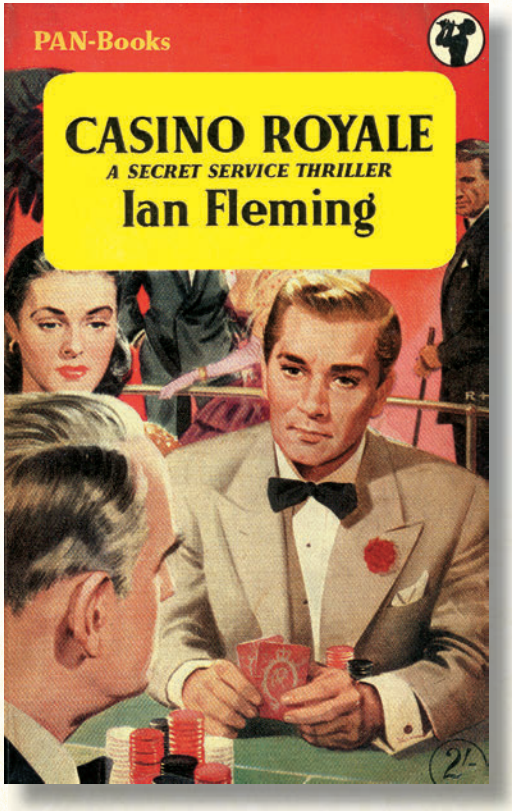
DRINK NOTES

In time the "Kina," was dropped and the product was rechristened simply Lillet (Blanc). Caution! There are red and white versions of Lillet; the white is called for here. In 1985, Bruno Borie, owner of Bordeaux wine Château Ducru-Beaucaillou, bought Lillet Frères. The next year, to my utter chagrin, the newly renamed Lillet Company decreased the bitter quinine component. Last year, liquor industry giant Pernod Ricard acquired Lillet from Borie.

Update: The company denies that the formula was ever changed. Certainly the flavor characteristic differentials are consistent with the oxidation of wine ferments. Whether or not this is so (and I have no reason not to believe them, my hope and request is that they do a special bottling of this grand aperitif and call it, again, Kina Lillet. I think it would sell. It'll sell to me!

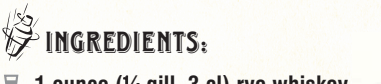


As for the Vesper, as is so often the case, the author of the original recipe is in some dispute. Some credit bartender Gilberto Preti, but for that to have been the case, he would've had to have created it in 1950—or earlier—for it to appear in the text of *Casino Royale*. Preti had only been bartending in London since 1960, as best I can determine. William Hamilton of the *New York Times* cited a theory that an old friend and neighbor of Fleming's, oil magnate Ivor Bryce, had concocted it. In both instances, the material data and dates are always tellingly vague. Regardless, the cocktail, whatever its true origin, was a work of genius. Just enough vodka to smooth out the sharpness of the gin, and in lieu of the malty flavor of vermouth, he used a light quinquina (pronounced *ken-keena*)—a quinine, spice, fruit, and spirit-fortified wine—by the name of Kina (think quina) Lillet. This aperitif was smoother, slightly sweeter, and more flavorful than most dry vermouths and stands up admirably to the slightly tamped-down gin. A lemon twist spraying its oil onto the surface of the drink made it complete. Fleming liked it so well he had James Bond recite the entire recipe to a bartender at the Casino Royale. The 2006 film remake did as well.



VIEUX CARRÉ COCKTAIL

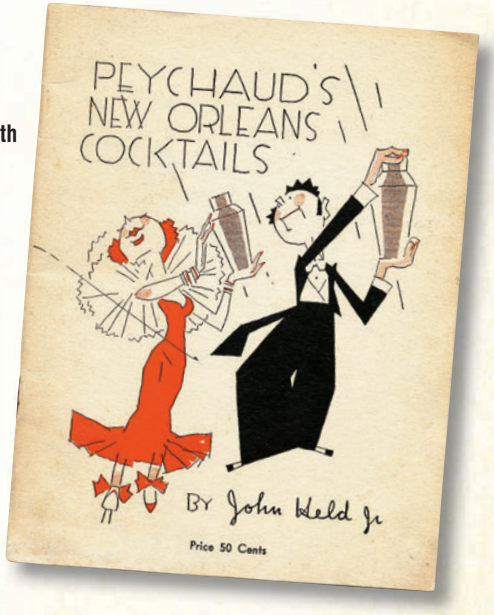
The saddest forgotten cocktail is the one unknown where it was created. The Vieux Carré Cocktail (named for the old French term for New Orleans's French Quarter—*le Vieux Carré*, "the Old Square") was invented by Walter Bergeron sometime previous to the publication of Stanley Clisby Arthur's *Famous New Orleans Drinks and How to Mix Them* in 1937. Bergeron was head bartender at what eleven years later would become the Carousel Bar in the Monteleone Hotel. The drink's inclusion here is courtesy of Chuck Taggart, devotee of both classic cocktails and old New Orleans. He tells of walking into the bar at the Monteleone, ordering a Vieux Carré, and receiving a nice refreshing glass of "What's that?" for his trouble. Fortunately, it seems with the cocktail resurgence that orders for the Vieux Carré are once again up at the bar there, and most bartenders at the drink's birthplace can once again make it.



INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) rye whiskey**
- **1 ounce (¼ gill, 3 cl) cognac**
- **1 ounce (¼ gill, 3 cl) sweet vermouth**
- **½ teaspoon Benedictine**
- **2 dashes Angostura Bitters**
- **2 dashes Peychaud's Bitters**

- Shake in an iced cocktail shaker, and strain onto fresh ice in a rocks glass.
- Garnish with lemon twist.



1933 Peychaud Bitters Cocktail pamphlet illustrated by John Held Jr.

DRINK NOTE

The Carousel Bar, in the past, had been known to occasionally use dry vermouth in lieu of the sweet. It works fine that way, too

VOWEL COCKTAIL

One of those "difficult" cocktails, this comes from *Barflies and Cocktails* (1927). Oh, it isn't hard to make, but drinks with scotch are uncommon, drinks with the caraway-flavored liqueur kümmel are rare, and drinks with both, well … here you have the Vowel.

INGREDIENTS:

- **1 ounce (¼ gill, 3 cl) scotch**
- **1 ounce (¼ gill, 3 cl) sweet vermouth**
- **½ ounce (⅛ gill, 1.5 cl) orange juice (preferably fresh squeezed)**
- **½ ounce (⅛ gill, 1.5 cl) kümmel (Gilka)**
- **1 or 2 dashes Angostura Bitters**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.

Vermouth, circa 1933; Ballantine's Scotch (thirty-three-year cask age) bottling, circa 1940s; Gilka Kümmel, circa 1933. An assortment of alternative aromatic cocktail bitters are shown: Litthauer, dated 1934; Abbott's, circa 1934; Wexmar, circa 1936; and Renault, circa 1934

THE WIDOW'S KISS

As the scene opens, you are up in your grandmother's attic opening the dusty steamer trunk she brought from Europe in 1914. You reverently turn back layer upon layer of old lace and brocade, unveiling a packet of old love letters tied in silk ribbon. Ancient dried rose petals flutter down from between the envelopes.

That is what the Widow's Kiss is like. Sweet, complex, and darkly golden, thought provoking and introspective. It is a cocktail of fall turning toward winter, and it wins Doc's award as the most evocative drink ever. Have one by the fire.

Benedictine, dated 1936; Hildick's Applejack Brandy, circa 1960; Liqueur Jaune (Chartreuse imitation), circa 1934; Angostura Bitters, circa 1940s. Amid them, an assortment of 1930s and 1940s linen cocktail napkins, a dancing trophy from Aragon Ballroom on Ocean Park Pier Santa Monica, California, opened in 1942. The trunk belonged to my grandmother, and it held her belongings for her trip to England for school in the early days of World War I, and back home to Virginia thereafter.

INGREDIENTS:

- **1-½ ounces (⅓ gill, 4.5 cl) Calvados**
- **¾ ounce (⅛ gill, 2 cl) Chartreuse (green was meant, but yellow mellows the drink a bit.)**
- **¾ ounce (⅛ gill, 2 cl) Benedictine**
- **2 dashes Angostura Bitters**

- Shake in an iced cocktail shaker, and strain into a cocktail glass.
- Garnish with a cherry run through on a ruby hat pin. (Oops! The metaphor is running away with me—just a cherry will do.)

DRINK NOTES

Harry Johnson, the perpetual underdog (author of the *second* important cocktail guide ever, to his never-ending chagrin), appears to have actually been the second again to print up a Widow's Kiss recipe in the 1900 edition of his *Bartender's Manual*. Oh well, some guys never catch a break. The first publication was *Modern American Drinks*, by George Kappeler in 1895. Kappeler, we figure, invented the drink.

Now as much as I adore applejack, the Widow's Kiss is one drink where I must insist on Calvados. Not only is it in keeping with the classy character of the drink—as defined by its name—but even cheap Calvados works wonders, preserving the ultra-smooth, brooding nuance of this superb cocktail.

So, what happened to the Widow's Kiss? No single decisive event turned this cocktail into a forgotten one, but various trends conspired over time to do so. By the time the Savoy's Harry Craddock republished the recipe in 1930, people were moving away from herbal liqueurs like Chartreuse and Benedictine.

The 110-proof green version of Chartreuse dates back to 1605. The young upstart yellow version only appeared in 1838. Benedictine's recipe was even earlier (1510) but was not commercially produced until 1863. Originally, both liqueurs were made by monks, and Chartreuse still is. As with gin (and before that alcohol itself), these herbal potions were considered medicinal. By the cocktail era, though, they were unquestionably recreational. The point is, in the centuries before ready refrigeration, herbal liqueurs kept. I've opened 100-year-old bottles of Chartreuse and Benedictine and found them (at least) as good today as when they were produced. This is not the case with fruit liqueurs. We now live in a heyday of natural-tasting fruit flavors, but there was a time when getting these flavors into alcohol—and getting them to *stay* in alcohol—was next to impossible. Even now, a very old bottle of orange liqueur is liable to taste more like molasses than orange.

Eventually, distillation, flavoring, and preservation techniques were stabilized and perfected and fruit liqueurs became *very* popular. Herbal liqueurs, with heady flavors—some associated with medicinal preparations—took a back seat. By 1930, this was certainly so. In the twenty-first century, it is the rare imbiber who has any idea how to appreciate the potent, complex, aromatic flavors of herbal liqueurs. But the Widow's Kiss makes that effort truly worthwhile.

Calvados also remains uncommon in America. It can be found, but you'll have to search. Most Calvados is well aged and it is all made in France. It can be expensive. (About once a year, Trader Joe's Company, a grocer, gets in a shipment of minimally aged Calvados for about ten bucks a bottle. Being Dr. Cocktail, I stock up. You may not be able to find bargains like that, but a single bottle once a year remains a fine cocktail investment at well above that price.) A recent Web search located fifteen-dollar bottles. Chartreuse can be more than forty dollars a bottle, but it keeps well nigh forever, and a little goes a long way.

Don the Beachcomber's Zombie

This most quintessential of Tiki drinks gets Jeff "Beachbum" Berry's vote for greatest forgotten drink. He is unquestionably the greatest living authority on classic Polynesian-themed drinks. He is also the author of *Beachbum Berry's Grog Log* (SLG Publishing, 1998) and *Intoxica* (2002), both bibles to Tiki drink admirers. I can do no better than to quote the Beachbum from *Intoxica*:

"We felt like Bouchard discovering the Rosetta Stone when we found this one. Don's Zombie was his most infamous invention, which went on to become the most legendary unsolved mystery in the annals of the tropical drink. Even Don's own bartenders didn't know how to make it: they poured the ingredients from bottles marked only by numbers or letters, the right combination of which was the sole part of the code they knew … This particular formula was contributed by Don the Beachcomber himself to a 1950 barbecue manual written and self-published in a three-ring binder by his friend Louis Spievak. Far be it from us to doubt its authenticity, especially after reading the caveat Don appended to it: 'I originated and have served this "thing" since 1934 … anyone that says otherwise is a liar!! Signed: DON.'"

Berry put it to me this way: "In ten years of researching tropical drinks, I don't think I've ever come across a better one than Don the Beachcomber's Zombie. Not the cough syrup or Kool-Aid poured in even the toniest bars I've been to, but the original recipe I finally managed to unearth. It's strong, yet not too alcoholic, neither too sweet nor too tart, with a layered, complex taste that changes like a long sunset from first sip to last. Over the years, the Zombie has suffered a lot of abuse by authors of cocktail guides (notably Gavin Duffy, who practically radiated contempt for the drink in his books), but I believe that's only because they never sampled the original, just the various abominations Don's imitators have foisted on the public since his passing (and, no doubt, during his heyday, too). I used to be one of those authors myself—although I've scoured hundreds of recipe books, I never saw a Zombie recipe I liked until I found this one."

1942 Carioca Rum bottled Zombie mix

INGREDIENTS:

- **1 teaspoon (5 ml) brown sugar**
- **1 ounce (¼ gill, 3 cl) fresh lemon juice**
- **1 ounce (¼ gill, 3 cl) gold Puerto Rican rum**
- **1 ounce (¼ gill, 3 cl) 151-proof Demerara rum (from Guyana)**
- **1 ounce (¼ gill, 3 cl) white Puerto Rican rum**
- **1 ounce (¼ gill, 3 cl) unsweetened pineapple juice**
- **1 ounce (¼ gill, 3 cl) fresh lime juice**
- **1 ounce (¼ gill, 3 cl) passion fruit syrup**
- **1 dash Angostura Bitters**

- Dissolve the brown sugar in the lemon juice.
- Combine it with everything else in a cocktail shaker with crushed ice.
- Shake well, and pour it all into a collins glass.
- Garnish with a mint sprig.

DRINK NOTE

I wish I had either the depth of understanding (or the taste buds) of Jeff Berry when it comes to these tropical punches. As it is, I just follow him around and happily drink what he tells me to.

PIONEERS OF THE FORGOTTEN COCKTAIL REVISITED, RECALLED & REVISED

In 1803 (if not before), newspapers offered the first glimpse of the newborn cocktail–and were the first to promote cocktail bartenders and recipes from the 1830s–1850s, before any book publisher had the guts or foresight to offer them to the *vox populi*. Half a century later, Jerry Thomas did relate the earliest recipes in a book that spawned many editions and many more imitations. Intrepid international tourists took home travelogues, then reported in their own press. Film, the new medium, embraced the theatricality of drinking, be it comedic or dramatic.

Through the waves and troughs of history, those who were new had first awareness of that which was also new. New mediums of communication most quickly told the story of the moment, forward thinkers embraced it, both maturing into a mainstream that more than accepted it, finding it, simply, commonplace—just as human generations always did. Adaptation made the whole process viable.

There are teenagers today for whom a world without the internet is little more than a dry historical abstraction. I saw this clearly in 2008, and now we see what such independence of thought has wrought in the past decade. I though then that the thirsty, powerful appetites of capitalism would surely gobble up the wide-eyed efforts to reinvent classic cocktails in ways that hadn't really happened since Prohibition, as I write this, during its hundredth anniversary.

As we examine forgotten recipes, electronically or on the brittle pages of dusty tomes, it's not just the drinks that appeal to us, but the ghosts that conjured them. Venues, barkeeps, events, perspectives, discoveries, romances, rumbles…we know them from their writings, their recorded actions, and maybe what's left is just a fleeting glimpse, conjured by a little cocktail.

As I wrote, with unexpected and regrettable prescience then, "in as little as seven years, some of the great voices of the current revival will be silenced. Some already are. No one has yet given those voices their place in the historic record." I thought then that in comparatively few years (measured in many human lifetimes ongoing) that maybe some minds of future might want to know.

And so now, I look back at those forums and web logs that gave the cocktail a new voice and new legs, sometimes to the consternation of massive conglomerates of its industry that suddenly had to listen to voices they did not control or fully understand—and who told them what they really thought.

THE 25 GREAT ORIGINAL ONLINE COCKTAIL PIONEERS

CRAIG GOLDWYN • America Online Food & Drink Network • 1990

In the beginning, the online experience was glowing green type on a black screen. There were intranets and there was an Internet of sorts, (including Usenet and its groundbreaking bulletin board system, where humans could discuss anything) but there was no World Wide Web. Typing alphanumeric sequences and hitting return accessed these passages, communiqués, and type-bound communities—linked to humans of common interests. Craig Goldwyn founded the earliest online forums for food, beer, wine, spirits, and cocktails in that then-silent world.

"I launched Wine & Dine Online in 1989, six years before anyone ever typed www on purpose. It was for red wine, type 'r', for white wine, type w, for spirits, type s. In 1990 I founded the Food & Drink Network on AOL. AOL was the 500-pound gorilla. We had a group of 'mavens' who managed the individual interest areas (wine, spirits, beer, cooking, cigars, and restaurants) and they were lively, animated, and fun. I ran FDN until AOL annexed it in 1999, and then AOL began its slow decline and lost the personal touch the mavens provided."

PAUL LØBERG • webtender.com • 1995

In mid-1995, the first large-scale cocktail recipe database hit the increasingly user-friendly Web. In 1997, the author of this database, Paul Løberg of Norway, added the first Internet-accessible Web forum on cocktails, The Webtender.

"I think the blogs and forums give a different angle of view on the field of cocktails and bartending. I believe cocktail forums on the net can help share the affection many of us have for cocktails."

PAUL HARRINGTON • cocktailtime.com • *Wired Magazine* • 1995

To many at the dawning cocktail resurrection, the single culminating locus for their interest was a website-and-book diptych—the first of its kind. The website then was a message from the future foretelling what the Web would become. Cocktailtime.com, part of Hotwired, *Wired Magazine*'s online presence, went live in 1995. It all coalesced around one name: Paul Harrington.

"Laura Moorhead and Graham Clarke conceived of the website one evening at the DeLuxe, a cocktail bar in the

Haight in San Francisco. She was employed at Wired Magazine. *For the first year, no one on the* Wired *staff was paid to work on the site. It was all produced after hours with bribes of cocktails and food. Within the first 6 months, we had a following of 70,000 who signed up for our weekly newsletter."*

In 1996, 9.5 million Americans had Internet access…6.4% of U.S. households.

"Since we were pretty much the first online source, there really wasn't an influence from the Internet. I do not follow the blogs closely, but I would say that from what I have seen, they are a very positive influence. The consumer has become more knowledgeable in a very thoughtful way. Cocktails and Cocktailtime.com were never meant for the masses. I think the online cocktail community will continue to be very important so that people outside of New York, San Francisco, London, etc. won't feel isolated."

CHUCK TAGGART • gumbopages.com/looka • 1999

The website The Gumbo Pages started as a modest collection of part-time DJ and New Orleans native Chuck Taggart's radio show playlists, Louisiana recipes, and suggestions for things to do when visiting New Orleans. Looka!, the blog portion of the site, started in 1999, long before the term "weblog" or "blog" existed.

"One thing I really appreciate is how much respect a lot of cocktail bloggers get from professional bartenders and mixologists. The liquor industry has definitely taken notice too—cocktail bloggers are now being offered samples of spirits for review, and the liquor companies are quickly learning that cocktail bloggers won't just swill anything sent their way. The dedicated cocktailians who write these blogs demand high quality from the liquor companies, and ultimately I think it'll help the industry realize that what's going to serve them better in the long run is not something trendy or colorful, but something truly well-made that tastes fantastic."

ROBERT HESS • groups.msn.com/DrinkBoy • Drinkboy.com • 1999

When Microsoft came out with a community/groups/forum system, Robert Hess decided to kick its tires a bit and started the DrinkBoy discussion forum on MSN in 1999. Drinkboy.com was the first publicly indexed cocktail education website.

"Cocktails creatively spark my culinary training…being 'vintage' doesn't necessarily mean 'good.' … It really came together for me when I realized that the same dish served in different fine restaurants, should itself be slightly different, because in every instance the chefs are imparting their creativity, style, and years of training.

Posters in the Drinkboy forums are largely cocktail theorists. This level of communication gives professional bartenders and amateur home mixologists a conduit of input and recommendations.

HANFORD LEMOORE • Tikiroom.com • 2000

Tiki Central was created in January 2000 by Hanford Lemoore and Jennifer Thompson. It's a large community that spans almost every facet of Tiki and the classic Tiki bar.

"We all share a common love for Tiki and the escape-the-concrete-jungle mentality that a Tiki bar represents. I was shocked when I couldn't find all the necessary ingredients in even the biggest liquor stores in my area. At that point it began to dawn on me that these cocktails were the linchpin of the classic Tiki bar and were dying out. As Tiki Central grew, I still am amazed at the amount of research and discovery in that area that continues to this day. And I think that "preserve the past" mentality is a part of every aspect of Tiki Central not just the cocktail connoisseurs."

JAMIE BOUDREAU • spiritsandcocktails.com • 2003

Jamie Boudreau represents the general Web trend away from sites, forums, and blogs as exercises of skill by computer geeks and, as interfaces became more user friendly, more accessible by professionals who wanted to translate their (non-computer) vocations into targets of personal enthusiasm–or (for some) disdain.

"I wanted to share knowledge with those who didn't have access to the large metropolitan bars (NY, San Fran). My hope was that it would inspire bartenders to make better drinks, thereby speeding the infiltration of well-crafted cocktails throughout the world, enabling me to get a well-made Sazerac no matter where I traveled. I also think that you'll see more advertising in the future, with liquor companies sponsoring recipes, weeks / months of posts, or even an entire blog."

JEFFREY MORGANTHALER • jeffreymorganthaler.com • 2004

"When I first started exploring vintage cocktails, I was working in a nightclub where the drinks were infamous for quantity over quality. Coming home every night and reading about craft bartending helped me retain my sanity in a time when properly executed cocktails were practically unknown in this country. My blog is constantly evolving to reflect the learning process that I take through my career. I'm learning more every day, and I like being able to share this journey with my readers, some of whom are on a similar path. I often think about how powerful the blogging community has become, to the point of actually influencing tastes and styles among customers and bartenders."

JIMMY PATRICK • www.mixographer.com • 2004

In October 2004, bartender Jimmy Patrick flipped the ON switch for Mixographer, and thus attained one of the truly great names in cocktail etymology.

"I started my blog to force myself to learn more about bartending and cocktails. Trying to explain something to someone is a sure way to make sure you know it yourself. By forcing myself to write about cocktails, I keep learning more and exploring. Finding a good vintage cocktail is like a treasure hunt.

PAUL CLARKE • cocktailchronicles.com • 2005

Paul Clarke's Cocktail Chronicles is widely viewed as the standard bearer for cocktail blogs. Clarke inaugurated Mixology Mondays, an inter-blog cocktail recipe swap/challenge based on a proposed ingredient or theme. This once-a-month event has had a profound effect on individual cocktail blogs drawing them into a fellowship of focused, unified interest. Clarke has inspired the quality of verbiage of aspiring drink scribes across the blogosphere.

"I'm a failure junkie. If I were able to stroll into any local bar and simply order what I want, I'd find little joy in that. But if a drink has a certain obscurity, or contains ingredients that only a dedicated enthusiast could find or make—or that are totally impossible to obtain—then it gives the drink an aura of mystery, which provides extra appeal for me.

"I'm a bit more skeptical about the effect blogs have on the liquor industry; while they're certainly looking to us to help publicize their products, I think the liquor industry is so massive and the blog readership so small that we're, at most, an afterthought for the larger brands. At this stage in the game, it doesn't matter how enthusiastically we all blog about Corpse Revivers, Pimento Dram and the nuances of Martinique rhum; we're still overwhelmed by the oceanic tide of Chocolate Martinis, Sour Apple Pucker, and the blandness of Bacardi. I don't see that changing anytime soon."

ERIK ELLESTAD • forums.egullet.com (cocktails) & underhill-lounge.flannestad.com • 2005

Erik Ellestad, previous host and current participant of the eGullet cocktail forums, has participated since 2005. Most of his fellow eGullet forum attendees are Foodie-esque home-cocktail enthusiasts or bartenders. Erik originally joined the forum looking for guidance on an abortive attempt at an original cocktail. It took two years to approximate even with the advice of eGullet participants, a hard cider version of a French 75.

"I think the next phase of cocktail history in this country will parallel current developments in the craft brewing culture. We're going to see larger entities noting the success

of passionate enterprises and attempting to co-opt or reproduce them for volume establishments. In the end, the larger entities likely won't entirely succeed. A lot of what makes a cocktail bar successful depends on passion and pure hard headedness."

DARCY O'NEILL • artofdrink.com • 2005

"When I first started bartending, the 'standard' bar drink recipes kind of repulsed me and I wondered how 'cocktails' became so popular. I soon realized that cocktails hadn't always been the sugar abominations they are today. I decided that if I wanted things done right, I'd have to make the cocktails myself. The increased interest has also made long-forgotten spirits a curiosity to many. Because many of these products are no longer available, it presents a challenge, for some, to resurrect these spirits. Part of the evolution of drink blogging is to tackle new topics continuously. Whether it is looking for lost recipes, cocktail-making techniques, or discussing the latest modern liqueur, it is the varied nature of the discussion that keeps people interested."

MARLEIGH RIGGINS • sloshed.hyperkinetic.org • 2005

Marleigh Riggins started Sloshed! in late 2005. At the time, she was co-editor for one of the Gothamist sites, LAist, and spent significant time blogging there. Earlier that same year she began experimenting with a book of drink recipes.

"I became enamored of all of the combinations that were available and the surprising history of cocktails; I even enjoyed the effort it took to seek out some of the ingredients. The fascination was undeniably in the history. My parents and grandparents have wonderful stories about drinks they used to order when they went out—Singapore Sling, Suffering Bastard... there's something undeniably charming about the overstated grandeur of bartending as a discipline—the larger-than-life characters, intricate and grandiose presentations, witty or silly names—coupled with the fact that bars and booze always retain some vestige of seediness. It's a study in juxtaposition, and liquor and cocktails run in and out of all sections of history, from monasteries and medicinal preparations to moonshiners and speakeasies. Vintage cocktails allow you to have some small access into those strange byways of history."

MICHAEL DIETSCH • adashofbitters.com • 2006

"My wife and I are adventurous eaters and drinkers. The fascination of vintage cocktails arose from that. At the time that I started my blog, Gary Regan's The Joy of Mixology *was my bible. I think that's because bartending is generally a profession with both camaraderie and fierce competition. Everyone wants to know what the next guy's up to, but at the same time, everyone's happy to share information. The competitiveness in bartending appears not to be cutthroat and cruel; it seems instead to be a competitiveness of innovation."*

RICK STUTZ • kaiserpenguin.com • 2006

When Rick Stutz took Kaiser Penguin online in March 2006, he felt he didn't know a lot about cocktails and gambled that a blog would allow him to meet other cocktail freaks that did. He cites Beachbum Berry's Grog Log as his greatest inspiration and observed that "…no one was doing intense photography or recipe comparisons at the time, so I dove in to fill the gaps."

"Ever since I sipped from my first Scorpion Bowl, I knew the lure of exotic cocktails had ensnared me. A group of 15 or so of us just had an online chat with brand managers not more than a week ago. From a product point of view, I think we help to shape smaller distributors (like Haus Alpenz) with which products to carry."

Rick foresees a glorious future when vodka will be renamed Poser Fluid and finally be dethroned by rum in our lifetime.

NATALIE BOVIS • theliquidmuse.com • 2006

"I've always been drawn to old world glamour: Hollywood of the 1930's and 40s; Literary Paris of the 1920s; the speakeasy culture. Alcohol plays such a huge role with regard to artists, writers, and 'thinkers.' Whether aiding on the path to a 'tormented artist' self-destruction, or acting as a gathering point for great minds to chew over relevant topics of the day, bars and the drinks served there are part of our history in twentieth-century culture, and social evolution through the Industrial Age. The national cocktail movement had just recently gotten underway, and I found myself swept up in what I call 'mixology mania!' I became increasingly passionate about spirits, cocktails, and the history and culture that goes along with them. I decided that when I left my (publicist) job, I'd start a cocktail blog, and highlight the amazingly creative bartenders working in various spots around the city.

Dale DeGroff is our Robert DeNiro; the Top Dog of Mixology and cocktail culture. He is such a kind and generous man. Tony Abou-Ganim has played a huge part in my passion for mixology. The first mixology session I ever took was with Tony, and by the end of it, I knew I was hooked. Now, every hour of every day is consumed with mixology one way or another."

LAUREN CLARK • drinkboston.com • 2006

Lauren Clark was looking for an online resource about the bar and cocktail scene in Boston. She couldn't find one, so she started one.

"The cocktail, as I grew up with it, was a sugary soup formulated to mask the taste of booze. The sophistication and deliciousness of vintage cocktails were a revelation. My blog and the Boston cocktail scene seemed to be evolving in tandem—it has positioned me as an authority on the best bars and bartenders in Boston and people seem to like the writing. Cocktail bloggers are often bartenders, historians, or at least hardcore enthusiasts… so they are influencers. Their drinking preferences ripple out. While not every bar is serving Police Gazette cocktails and making its own bitters,

I see more bars venturing off the beaten path of flavored vodka martinis. I don't think pimento dram (aka St. Elizabeth's Allspice Liqueur) would be on the market if bloggers didn't spread the word about it."

KAREN FOLEY • *Imbibe* Magazine imbibemagazine.blogspot.com • 2006

Having launched *Imbibe* magazine in mid-2006, Karen Foley wanted to create an online companion (Imbibe Unfiltered), a forum where readers could get between-issues news, recipes, and contribute information and feedback. Paired together, they are a potent force for cocktail education.

"Vintage cocktails dovetail perfectly with that mission. We love sharing the stories behind the vast array of vintage spirits and cocktails because they are the basis for so much of the best of what happens with cocktails today. The collaboration and cross-referencing on blogs and websites exposes 'imbiber A' to what 'imbiber B' is doing, and for people newly interested in cocktails, provide a fun opportunity to communicate with other like-minded enthusiasts around the world. The liquor industry can benefit from watching bloggers to see what they're talking about and interested in, a helpful tool for market research."

CAMPER ENGLISH • alcademics.com • 2007

Camper English, blogging about drinking since before the word blog was coined, spun off a more focused Alcademics.com into its own domain in 2007.

"I think the level of conversation about cocktails has been raised by cocktail bloggers, who may reference other sources to know about cocktails. When you preface a recipe with its history, you show readers that a drink is worth paying attention to. The spirits industry (or more accurately, the PR people in the spirits industry) have finally learned they can find experts and influencers within the cocktail blogs. Cocktail and spirits bloggers have been hired into the industry as brand ambassadors, and bartenders who blog have been hired as writers at magazines. Cocktail blogs have evolved in that they've specialized—and there are a lot more of them now."

CRAIG MRUSEK • drbamboo.blogspot.com • 2007

"I have an affinity for 'lost arts,' things that gradually get abandoned or neglected by society until they're only done by a handful of devoted practitioners. There's a romance to that, and I really admire people who dedicate themselves to preventing great stuff from sliding into obscurity. As an artist, I view the period from the '30s through the '60s as a golden age of American style and design. I love the retro aesthetic, and America's rich, diverse cocktail culture during that time was part of the landscape. Not only the cocktails themselves, but also the idea of the cocktail was deeply enmeshed in the consciousness of that period."

JEFF BERRY • blog.beachbumberry.com • 2007

Jeff "Beachbum" Berry is the reluctant father of Tiki renaissance. What Sven Kirsten (author of *The Book of Tiki*) did for the artistry of the genre and Hanford Lemoore did for the community of enthusiasts with Tiki Central, Berry did for the underlying drink craft. Without his meditations on the flavor artistry underlying the glitz and kitsch, the rest of it wouldn't have gotten too far.

"The realization was that instant communication with like-minded souses is now possible, thanks to technological advances that I only dimly understand but wholeheartedly embrace. Not so very long ago, you either had to get a book or magazine article published in order to write about drinking—and the kind of drinking I write about is of little interest to the 'old media' gatekeepers. I'm beginning to see more bloggers copping to the fact that they drink while blogging. I encourage this trend. It makes for great reading. Drinking and blogging is basically what most writers used to do before computers, but since they couldn't blog, they were forced to write novels, plays, and essays instead. Poor bastards."

GABRIEL SZASZKO • cocktailnerd.com • 2007

"Once I finally found maraschino liqueur and made an Aviation Cocktail, I realized I'd found something I was passionate about and to which I could apply my desire to write without sounding like a self-absorbed schmoe. The liquor industry, I believe, brand managers and marketing firms are starting to identify cocktail bloggers as 'influencers' in the industry. Because our reach isn't geographically constricted and our audience seeks us out for information and guidance, we can point consumers directly to products particularly suited to a use or, in some cases, point them away from products to avoid. Balancing the relationship between promoting products and maintaining credibility with your readership is a critical consideration."

BLAIR REYNOLDS • tradertiki.com • 2007

"I'm watching a number of blogs now move towards more research and rediscovery, as we patch missing holes in cocktail history. This is lending a sense of legitimacy to cocktail bloggers, and gives those writers a venue to share their research with others. Because there are so many talented writers and researchers showing their work online, we are seeing a progression in the cocktail world towards a more educated consumer and bartender.

Liquor industry reps appear to be catching on to the influence of the internet, and keying in on top sites to send samples for review, or to get new ideas for how to market their product most effectively. The online exposure of classic liquors even sometimes effects what makes it to the shelf. A write-up like Paul's article on falernum brought new life to many for what was, for a long time, a missing ingredient, and Haus Alpenz now has Velvet Falernum on store shelves. Paul's interest, along with a few resurgent classic recipes brought a dead ingredient (well, dead in the U.S.) back to life."

GARY REGAN • ardentspirits.com • 2007

Long ago, Gary Regan founded his cocktail site, Ardentspirits.com, and in 2007 added the immensely successful Worldwide Bartender Database to it.

"The WWBDB is a platform for bartenders that Ardent Spirits intends to use in all sorts of ways, to bring solid information, and fun bar-stuff to members. Phase one has been the birth of the weekly Bartender Bulletin, a missive that keeps members informed about Mixology competitions, various bartender events, and jobs—mainly brand ambassador-type jobs with big liquor companies, and also gigs to create new cocktails for the guys in bar biz and the spirits industry. The first bulletin went out in May 2007. Since then, we've found jobs for over 78 billion bartenders.

The bulletin gives me a chance to provide a service for my bartender brothers and sisters without charging them a cent, and, at the same time, it makes it possible to get some cash from the big guys in the liquor industry so I can try to pay this damned mortgage without having to get off my ass.

Since the cocktail world exploded, circa 2004, bartenders have been looking for ways to make a decent living, pay for their health insurance, get a down payment together for a first home, etc. Stuff that people with 9-to-5 jobs and 401K plans sort of take for granted. And they've been trying to do this at the same time as they've been pushing the envelope in the craft of mixology. By bringing together bartenders and liquor companies—entities who have been looking for ways to connect with the best of the best in the bar business—I hope to help make all these dreams come true."

SONJA KASSEBAUM • thinkingofdrinking.blogspot.com • 2007

Sonja Kassebaum is the one blogger who is in the liquor-distilling business herself. She and her husband are founders of the North Shore Distillery, near Chicago.

"I have always had a passion for cocktails and spirits, and I like to write. Getting more involved in the industry just enhanced my interest further. More and more people will be investing the time and effort in making great cocktails at home, and it will spread far beyond the cognoscenti in the coming years. Hopefully this will mean that all those terrible premixed cocktails will fade away."

Sasha Petraske & Rob Cooper

Two of the best friends memorable cocktails ever had.

We miss you both, every day.

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AFTERWORD

It was no easy task selecting these few forgotten cocktails from the hundreds more deserving—and the thousands more lacking ANY saving grace. There are hundreds of fascinating bar manuals issued between the time Jerry Thomas's forward-thinking effort hit the street in 1862 and when this backward-thinking book of mine hit the shelves. Each has the potential for creating just one great drink, and although many fell short of even that, others far surpassed their quota. I leave you now, not only with all these drinks to try, but also with a challenge to search out your own. The old guides are waiting for you in bookshops and online and, as in *Vintage Spirits & Forgotten Cocktails*, you never know what you'll find.

Cheers, Doc

ABOUT THE AUTHOR

Ted Haigh, a.k.a. Dr. Cocktail, splits his time between being a cocktail pundit and a graphic designer in the Hollywood movie industry. He worked on such spectacles as *A League of Their Own*; *O Brother, Where Art Thou?*; *American Beauty*; and *Superbad* (where he also played the bartender). While he has been diligently researching cocktails since the '80s, his moonlighting as a cocktail historian became public in 1995 when he hosted the America Online Food & Drink Network's Cocktail & Spirits forums. From that stage, he began hobnobbing with such cocktail greats as Gary "Gaz" Regan, Dale "King Cocktail" DeGroff, Martin "Martin" Doudoroff, William "Biff" Grimes, David "Fancy" Wondrich, Robert "Drinkboy" Hess, Colin "The Ritz" Field, Audrey "Libation Goddess" Saunders, Ti "Cocktail Chick" Martin, Julie "I don't have a fancy nickname" Reiner, and a host of others.

He has been quoted and referenced by the *New York Times*, *Esquire*, *The Malt Advocate*, and *Men's Journal*, on National Public Radio, and in a bevy of books, and his misdeeds have been recorded in all the trashy supermarket tabloids. He has had CocktailDB.com: The Internet Cocktail Database snitched from under his nose, but still is not bitter. He is a founder of The Museum of the American Cocktail. He is like a vintage automobile idling under the porte-cochère, just waiting to *leap* into action, but alas, the chauffeur has been drinking and is in the scullery making time (pass) with the maid of those environs. It simply doesn't pay to presuppose his actions.

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